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# HIT PARADER

## C O N T E N T S

### FEATURES

- 22 KORN: FACING THE MUSIC**
- 24 SLIPKNOT: READY TO RUMBLE**
- 26 DEFAULT: OVER THE LINE**
- 28 LIMP BIZKIT: MIXED RESULTS**
- 30 BRIDES OF DESTRUCTION: THE NEW SIXX PACK**
- 32 SEVENDUST: FINDING THEIR WAY**
- 34 DAMAGEPLAN: FIGHTING MAD**
- 38 LINKIN PARK: TEXAS TWO STEP**
- 40 HATEBREED: ANGER MANAGEMENT**
- 42 VELVET REVOLVER: CLEARING THEIR PATH**
- 44 JET: EVERYTHING OLD IS NEW AGAIN**
- 46 THE DARKNESS: PERMISSION GRANTED**
- 48 THE DARKNESS: CREATING A SCENE**
- 50 CENTERFOLD: THE DARKNESS**
- 52 PUDDLE OF MUDD: CLOUDED WATERS**
- 54 JUDAS PRIEST: THREE DECADES OF DOMINANCE**
- 56 BLINDSIDE: NECESSARY ROUGHNESS**
- 58 P.O.D.: ROAD WARRIORS**
- 66 CRADLE OF FILTH: FROM THE DARK SIDE**
- 68 DEVIL DRIVER: SHAKING THINGS UP**
- 70 SILVERTIDE: ROCK & ROLL REBELS**

### DEPARTMENTS

- 6 WE READ YOUR MAIL**
- 10 SHOOTING STARS: AMEN**
- 12 CAUGHT IN THE ACT: THE DARKNESS**
- 14 SITES & SOUNDS: METAL ON THE NET**
- 16 PICK HIT: FUNERAL FOR A FRIEND**
- 18 HEAVY METAL HAPPENINGS:  
THE HOTTEST GOSSIP**
- 19 FRONT PAGES: THE LATEST NEWS**
- 60 OVER THE EDGE: THE BEST IN NEW METAL**
- 72: THE HP VAULT: A "CLASSIC" INTERVIEW**
- 86 HIT OR MISS**
- 88 INDIE REVIEWS**
- 92 TOYS IN THE ATTIC: GAMES & GEAR**
- 94 THE NAMM SHOW: 2004 REPORT**
- 96 INSTRUMENTALLY SPEAKING**
- 98 DRUM BEAT**



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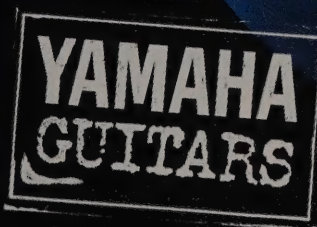
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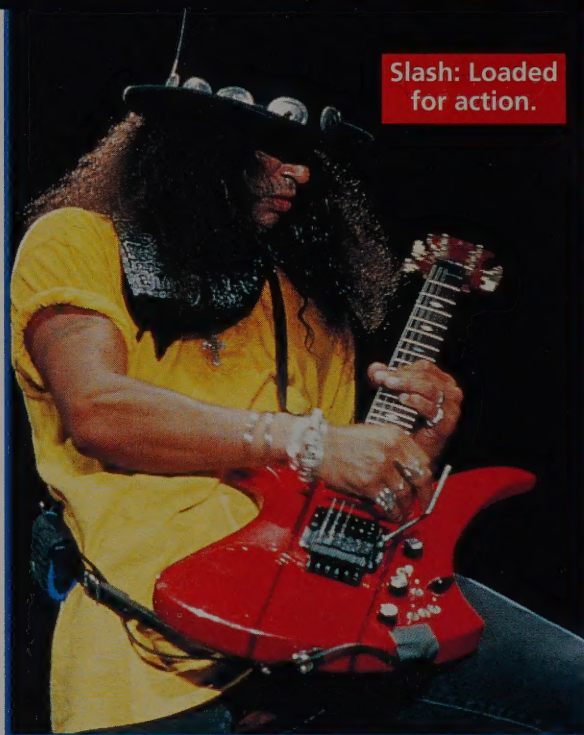
**MAIL**

### REVOLVING SCENE

Thanks for giving me an advance "heads up" about Velvet Revolver. I had heard about the band on MTV and the internet, but I was really interested to hear more about them... and to see how Slash and Duff were looking these days. I've gotta say that they're lookin' great! Now I can't wait to hear the new music that these guys are gonna make. It should rock!

Brad  
Sacramento, CA

I find it very interesting that **Hit Parader** seems to have a particular fascination with what you've labeled "supergroups." First off, I believe that should be "super groups", but who really cares. The fact of the matter is that bands like Velvet Revolver, Audioslave and A Perfect Circle



**Slash: Loaded for action.**

are great bands because of the music they make—not because of the people who are in the band! It's sooooo "Hollywood Gossip" to place the names of the stars ahead of the music they make.

Brenda  
Cleveland, OH

I've got a question. How old is Slash these days? I figure he's gotta be close to 40, yet he looks exactly the same in the new Velvet Revolver photos as he did in the Guns 'N' Roses pictures from a decade ago. But, on the other hand, I guess when you cover your face with long, black hair and wear shades on your eyes, it's kind of hard to tell very much about a person's appearance. That's probably the point, huh?

Dave  
Hartford, CT



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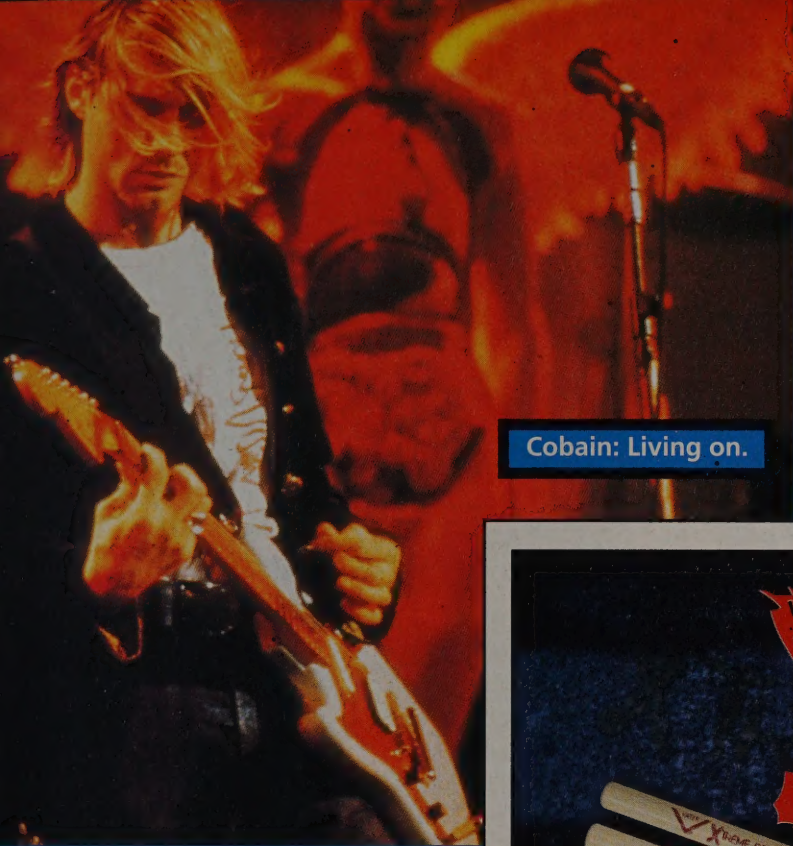
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**Cobain: Living on.**

to see some cool photos. but if ever there was a band that deserved a major cover story (or even two) A Perfect Circle is it. Maybe it's not too late to make up for your oversight. I know I'd be very happy to buy an issue with A Perfect Circle on the cover ANY-TIME!

Mikey  
Pocatello, ID

More Bizkit... less everything else!! You get my message, dudes? It's really simple, if you want to keep you readers happy, just give 'em more Fred Durst. It's the easy formula for success.

Niko  
Ardmore, OK

So now that you've given Velvet Revolver a cover story, how long do we have to wait to have an equal treatment given to Axl Rose? After so many years and so many questions, I think he remains the most fascinating figure in the entire rock world.

Mark  
Mooreville, IN

### POINTS OF INTEREST

I've noticed that in recent issues **Hit Parader** has begun to show a little more interest in covering "underground" metal bands. It's really nice to see big features on great groups like Hatebreed, Ether Seeds, Cradle of Filth and Soil along-side the standard interviews with P.O.D., Linkin Park and Korn. Having a good balance like that makes for a better magazine.

Walt  
Houston, TX





I read with great interest how Slipknot is planning a major return in the months ahead. I have only one favor to ask. Why don't you let their popularity return in a somewhat natural manner instead of trying to shove them down our throats? I know that **Hit Parader** loves Slipknot because they look so cool. But I think you guys kind of burned them out last time. There can be too much attention, don't you think? So back off a little bit before their new album seems like "old news" even before it comes out.

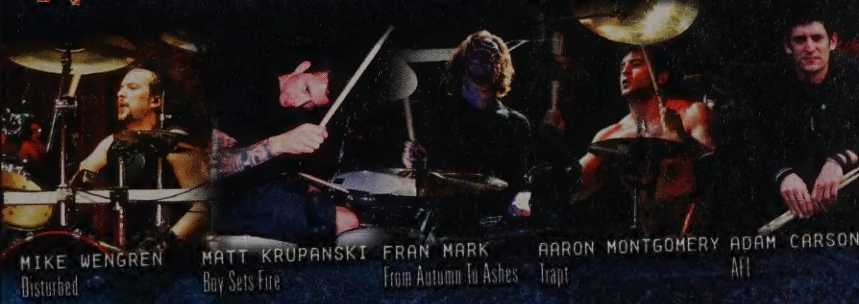
Carmine  
Atlantic City, NJ

I really think you guys missed the boat with A Perfect Circle. I know you ran a few new stories on them, and I was happy

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**Slipknot: Making a big return.**



## NEXT WAVE

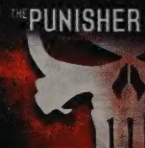
I really enjoyed your interview with the Darkness. I just came back from a trip to London—where these lads have the Number One album, by the way—and I was wondering if State-side fans would manage to get into their “retro” style. Obviously things haven’t taken off quite so quickly over here, but with the help of mags like **Hit Parader** I’m sure that it’s only going to be a matter of time before things break HUGE for this talented lot.

Blake  
Boston, MA

Are you giving Puddle of Mudd the kind of respect they deserve? I don’t think so. Let’s all remember that this band’s first album sold over three million copies. And their new one, **Life On Display**, is an even better collection of songs. Yet, I don’t hear sincere reverence in your words when I read your interviews with this band. You treat the incredible Wes Scantlin as if he was just another guy you happened to encounter on the street (ah, if only I were so lucky!)  
Nancy  
Sarasota, FL

I realize that many readers of this magazine may be too young to even remember him in his prime, but it must be noted that the 10th Anniversary of Kurt Cobain’s death is fast approaching in April. We must never forget how this talented-yet-tragic figure helped to almost single-handedly reshape the hard rock world in 1990. He ended the Reign of Terror created by the hair-metal bands and brought true emotion and energy back into rock and roll.

Amy  
Delta, GA



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# CAUGHT IN THE ACT

BY DAMON LANCASTER

## SOIL

They may have just two albums to their credit, but that fact hasn't stopped the members of Soil from exhibiting an unmistakable on-stage swagger. That's not to say that vocalist Ryan McCombs, guitarist Adam Zadel, guitarist Shaun Glass, bassist Tim King and drummer Tom Schofield don't deserve to strut their stuff a little bit under the spotlight. After all, during their two-year run in the sun they've proven themselves to be one of the most promising young metal bands around—a group with a “past meets present” style that never fails to bring a knowing smile to the face of everyone who hears it. None-the-less, for those who have witnessed this quintet in action, it's been eye-opening to see just how confident and self-assured these Chicago-based rockers appear to be this time around. With the charismatic McCombs dominating center stage with his powerful vocal style and cock-of-the-walk stance, and the band's dual-guitar lineup delivering amped-up renditions of the material featured on both the group's debut disc, *Scars*, and their recent effort, *ReDefine*, there's little wonder why Soil has fast become a “must-see” in-concert attraction.

“Our music takes on an even more powerful element when we play it live,” McCombs said. “We like to think of our music as a real mix of our rock and roll influences. We were very influenced by great bands like AC/DC and Zeppelin, but a lot of the music of the '80s was also very important to us. Motley Crue was great in their day. But that music kind of lost direction along the way, and it's our goal to get it back on track. I don't want to sound arrogant when I say that, but I think we're the next step forward in that kind of music. If you take away all the various directions that “real” rock and roll has gone over the last decade—from grunge to glam—we want to continue on the path of true rock and roll.”

When you add that kind of attitude to their apparent talent, it's easy to understand why it hasn't taken Soil long to begin making significant inroads within the metal world. With the world-wide acceptance of their two discs, this Windy City unit has loudly and proudly laid their mark upon the hard rocking masses. Those fans have responded in-kind, catapulting this intense, emotive, explosive unit to a position of prominence within contemporary hard rock society. For some young units such quick notoriety could prove somewhat hard to handle. But for Soil, this fast-found brand of fame and fortune has been welcomed like a greasy burger after a day-long fast.

“In this band you've got five guys who are totally dedicated to playing music and to making this band be the best it can be,” McCombs said. “We've all worked enough in other projects to know

**“We're trying to pick up where some great bands have left off.”**

that's not always the situation you find yourself in. It takes just the right people and just the right circumstance to make things happen the way they have for Soil. We know that nothing is ever gonna be handed to us—we've got to fight, scratch and claw to make it happen, and that's just what we're willing to do.”

Soil's pugnacious attitude is clearly evident on stage, where the band's pedal-to-the-metal approach is tempered by their finely-crafted and thought-provoking songs. Hitting the stage amid flashing lights and pounding guitars, the band poured through the contents of *ReDefine*, while making sure to highlight the best-known song from their debut disc, *Halo*. Indeed, it was that song's highly personal and introspective message that seemed to touch the packed throng most deeply.

“It's an absolutely amazing feeling to know that something you've written has touched people,” McCombs said. “I can't describe what it's like to stand on stage and hear a thousand people sing along with you. I know that *Halo* means a lot to me, and I hope that it's helped a few kids out there get through a difficult time in their life. The guys in the band like to joke that I've never written a happy song in my life. But what you hear is what you get; the lyrics come from my personal experiences, and some of them have been pretty rough. The fact is that it's always easier to write about things that are painful and difficult than things that are happy.”

**Ryan McCombs:**  
“On stage, this band just comes alive!”



PHOTO: FRANK WHITE



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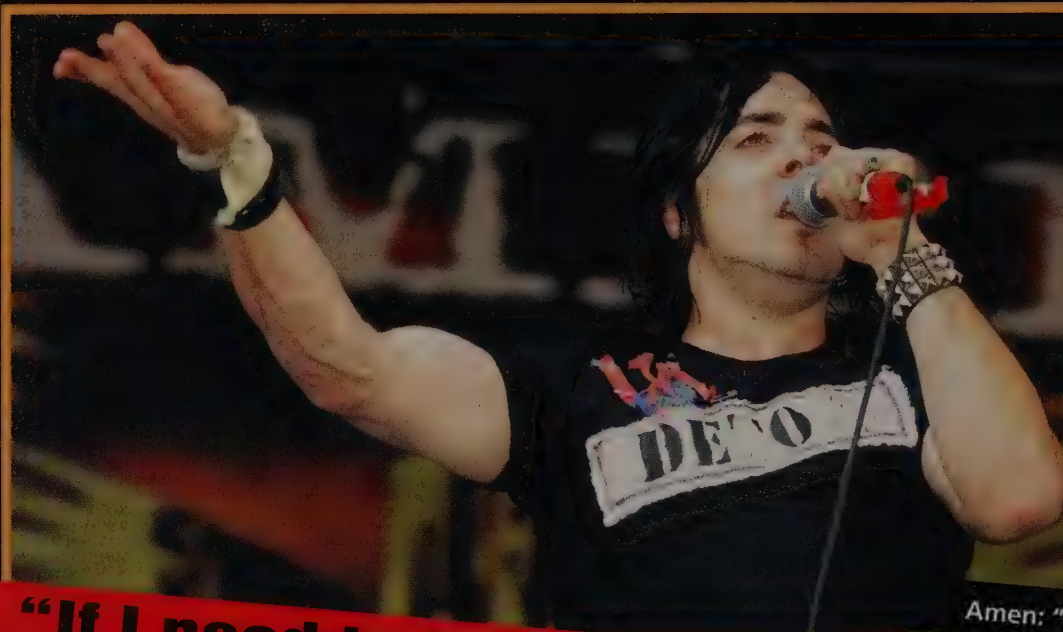


# AMEN

In the minds of many long-time followers of the hard rock scene, the term "punk rock" is most closely associated with the '70s, a time when groups like the Ramones, the Clash and the Sex Pistols first turned the punk form into an international phenomenon. But the fact of the matter is that 25 years after first rearing its ugly head, the punk sound is still alive and well—both

ing of his own EarUr Records label? In case you were wondering, it was!

"I first saw Amen perform when we were both on the bill at *The Big Day Out* festival in Australia back in 2002," Malakian said. "I was immediately overwhelmed by the energy they brought to the stage. Casey is an incredible performer, the Iggy



Amen: "We're proud to be called a punk band."

**"If I need to bleed on stage, I bleed!"**

in attitude and action—thanks in part to the on-going actions of a band named Amen. While the music made by this power-packed unit may be markedly different in style and structure from that made by their illustrious predecessors, there's no doubt that every note this English quintet plays manages to spit like a viper and snarl like a caged tiger. As proven throughout their latest release, **Death Before Musick**, vocalist Casey Chaos, guitarist Matt Montgomery, guitarist Rich Jones, bassist Scott S. Sorry and drummer Luke Johnson seem to have a never-ending supply of vitriol—more than enough to power their music to a series of ear-blasting, fist-pumping, hip-shaking triumphs.

"People can call what we do anything they want," said the charismatic Chaos. "I guess 'punk' comes about as close as anything. But to me, this music is an expression of my beliefs and my feelings. I tend to be an angry person, so this music reflects that."

Angry, indeed! And perhaps the members of Amen have much to be peeved about. For starters, let's consider the fact that despite being one of the top-selling rock acts in Britain—a band that has sold out virtually every blood-soaked show they've performed over the last half decade—the group found themselves without a record label for the better part of the last two years after their previous company unceremoniously went out of business. Then, for good measure, you can throw in the standard array of political, social and societal issues that seem to piss off Chaos and his mates on a regular basis. But then, things aren't *always* bad for Amen. After all, wasn't it none other than System of a Down's Daron Malakian who stepped in last year and made Amen the first sign-

Pop of my generation. So when I was putting together my label, I knew that Amen was the first band that I wanted to sign."

The fortuitous opportunity presented by Malakian has apparently done little to curb Amen's overwhelming animosity. As shown throughout **Death Before Musick** this is a band that rants, raves and rages with the best of 'em. On such tracks as *California Bleeding* and *Abolishment of Luxury*, these UK rebels pull out all the stops in their no-holds-barred diatribes of destruction. Picking up where their award-winning 2002 release, **We Have Come for Your Parents** left off, on their latest collection Chaos and his boys provide ample proof that not only is punk rock alive and well, but that nobody around today can play that style with more fervor and ferocity than Amen.

"When you go through a very tough time in your life, as I did over the previous 18 months, you need an outlet for your rage," Chaos said. "Thankfully I had that outlet through my music. This album tells what it's like to have no money, to lose your girlfriend and possibly lose everything else as well...including your sanity. I scraped together every penny I could just to record these songs. I ended up writing 53 of 'em during that time, and the bulk of that work comprises this album. It's like the snapshot of a life in the edge of self-destruction. But in many ways, that's what Amen has always been about, so in some ways I was fortunate to have plenty of fuel to feed my fire."



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# SITES & SOUNDS

BY JODI SUMMERS

## M E T A L O N T H E N E T

**W**elcome to Sites and Sounds. In this month's column we're gonna answer some of the mail that you loyal readers have sent to us over the last few months.

Valery from Suriname writes:

Hello Linkin Park,

Whatz up everybody, how's it going?

I'm very cool.

I'm a girl who speaks Dutch (2 much).

To tell you the truth guyz I do love MIKE SHINODA. Are there any websites devoted to him?

Glad you asked. There are plenty of Mike Shinoda websites out there. Plug Mike's name into a search engine and you get...

Mike Shinoda Net - For All Your Linkin Park Needs!

Obviously located at [www.mikeshinoda.net](http://www.mikeshinoda.net), this fan site was said to feature "Interviews, photos, news and more."

We found photos and not much more. We were challenged to find buttons that linked beyond the picture gallery.

We obviously weren't working the site right, because down the line, we found a link to [mikeshinoda.net/mike/msframe.html](http://mikeshinoda.net/mike/msframe.html), which claimed that Mike wears contacts and says that dark blue is his natural hair color. It also states that Mike does NOT have any tattoos or a tongue piercing. Mike is a DISTANT relative of the famed classical composer Tchaikovsky!

Useless info offered insight into Mike's middle name, Kenji. "The name of Kenji creates a dual nature for, on the one hand, you desire change and varied experiences in order to avoid monotony, and yet you are attuned to system, order, and attention to detail. You can be very analytical, exacting and patient in your undertakings until your interest is exhausted, at which time you switch to something else even though it means leaving your undertakings unfinished. This name makes you inquisitive and scientific in your approach to life, requiring everything to be proved to satisfy your skepticism. You can be a stickler for detail, and very fussy and particular. As spontaneous verbal expression can be difficult for you, you often feel awkward and embarrassed in situations requiring tact and diplomacy."

Mike Shinoda EmCee at [www.angelfire.com/music4/myshinoda/MikeInfo.html](http://www.angelfire.com/music4/myshinoda/MikeInfo.html) featured an interesting quote collection which included choice tidbits like, "I don't like porno. I like graphics" and this entertaining dialogue between Mike and Chester:

MIKE: Chester and I met at a male strip club.

CHESTER: We were both trying to get jobs there as dancers.

MIKE: And it just didn't work out...because my butt wasn't big enough.

CHESTER: Yeah and I've got what they call the crispy cream which is a little fat area around my belly button which is kinda like a donut.

MIKE: It's from eating too many donuts.

Over at [www.blurty.com/~linkintheory](http://www.blurty.com/~linkintheory) - a site where you can create your own journal and instantly become part of one of the fastest growing communities on the web, we found what claimed to be Mike Shinoda's journal. We checked out a May 28th entry which declared, "Chester and I hung out for a while last night. He was coming at me and bragging about his bus that he gets to himself this time when we go out on tour. How is that fair? Besides that, he won't even let me on so we can invite people over. He cracks me up, really. He and I can talk about anything in the world, no matter how retarded, for hours and hours and hours and never get tired of each other or bored with one another."

[www.alteredearth.com/alana/mike.htm](http://www.alteredearth.com/alana/mike.htm) had vital statistics: Name: Michael Kenji Shinoda

Date of Birth: 11th February 1977.

Marital Status: Engaged to Long-term girlfriend Anna.

Location: Originally from Agoura, CA but lives in LA now.

Height: 6ft (Source Anna)

Ethnic Origin: Half Japanese. Mike is Yonsei, which means he is fourth generation Japanese born in America. That means that his Japanese great grand parents were born in Japan and they immigrated to the US.



Siblings: One brother named Jason (Mike calls him Jay).

Pets: A Collie dog called Bessie (who lives with his mother) and a fish.

School: Agoura high school.

College: Graduated from the Pasadena Art College of Design where he majored in illustration but studied graphic design heavily. While there Mike had to do his finals in the same week that LP did a showcase for 6 record labels!

First Record Bought: Bon Jovi's *Slippery When Wet*!

Lastly, you can find an avatar on Mike Shinoda and other members of Linkin Park at [www.avatarity.com/avatar.php?aid=662](http://www.avatarity.com/avatar.php?aid=662).

Wow! Out of space with only one letter. Would you like to see your favorite bands featured in sites and sounds? Write us [hitparader@verizon.net](mailto:hitparader@verizon.net).

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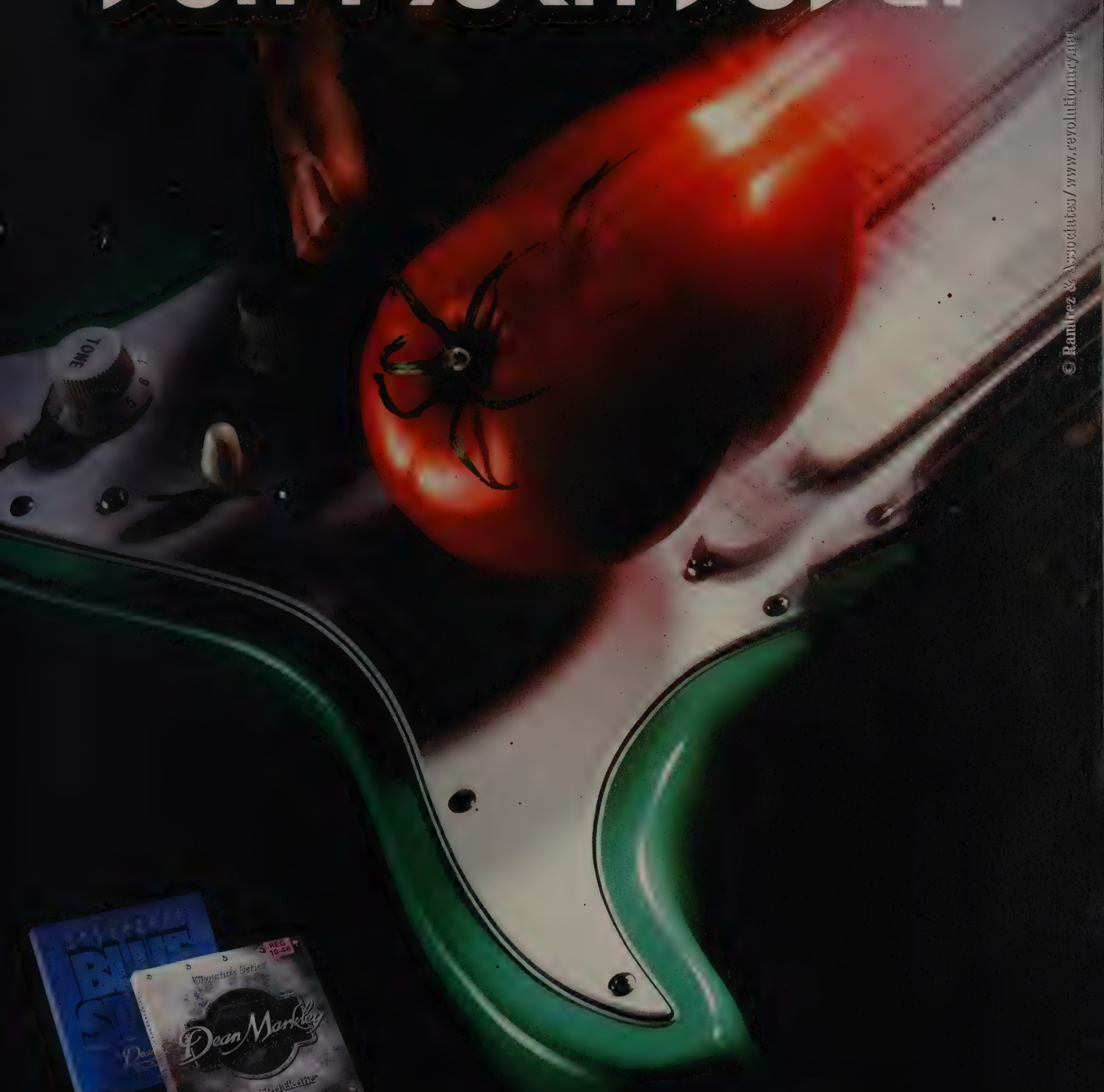
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Funeral for a Friend: "Major bands that have heard us have been very supportive."



"We're just five lads from a quiet part of Britain."

BY PATRICK ZANETTI

**M**ost American hard rock fans probably couldn't find South Wales on a map if their very lives depended on it. Heck, if truth be known, a lot of those same rockers most likely couldn't spot their own home towns when given a pointer and a running head start... but that, alas, is another story for another day. What we want to talk about here is perhaps the most exciting young band to have emerged out of the British hinterlands (yup, that's South Wales) in many-a-moon. They go by the unusual name of Funeral for a Friend, and through their diverse blend of metal, hardcore, pop and rock elements they've created a style that may well stand as one of the cornerstones of hard rock's future. Indeed, throughout their debut EP release, **7 Ways to Scream Your Name**, Matt Davies (vocals), Kris Roberts (guitar), Darren Smith (guitar), Gareth Davies (bass) and Ryan Richards (drums) have shaken things up and waken things up in a way that's gotten folks near and far to take *major* notice.

"It's all been fairly amazing to us," Davies said. "We're just five lads from a relatively quiet part of Britain who just a year ago were still quite content kicking around at our odd jobs. But since then, it's been nothing short of incredible. Once people heard our music they seemed to respond,

and even some major bands have been very supportive. I guess they hear something in what we're doing that appeals to them on some basic level."

Despite Davies' characteristic modesty, the appealing elements of Funeral for a Friend's sound are both apparent and abundant. There's anger and frustration here, but not the kind of Generation Bland angst that has become the cookie-cutter model for so many State-side bands. For this unit, that aura of longing and displacement rings true, rings loud and rings clear. This is a band that clearly wants to say things in their own inimitable fashion, and if the rock world embraces it, great. If they don't, these guys will probably just go contentedly along their way.

"When even I hear someone say something complimentary, I kind of shrug," Davies said. "It has nothing to do with that person, or even with what they said. It's just that we don't want to get caught up in all of that. We'd rather sit back and see what happens. We're not expecting much. Maybe that's something of a defensive mechanism so we don't get too disappointed. But we can deal with just about anything the comes at us. If it's success, that's fine. If it's not, let's get on with life."

So are Funeral for a Friend destined to be the band to help revitalize the sagging, staggering 21st Century hard rock scene? Certainly we've all heard that claim made many times before (often on these very pages!) But this time, there seems to be more than a bit of backbone to support all the bluster. Contained within the seven dark, probing, eminently exciting songs that comprise **7 Ways to Scream Your Name** is a spark of originality and commitment that perhaps hasn't been heard since the debut disc by Linkin Park. And while those two bands couldn't be farther apart in philosophy, attitude and geographical location, they both seem to share a heart-felt sincerity towards their rugged and highly unpredictable blend of rock reactants that stands up to repeated tests.

"I never really considered a comparison to a band like that," Davies said. "But on a certain level I can understand it. But we're coming from a very different place. I think a lot of American bands tend to worry too much about how the media, MTV and even the fans are going to respond to what they're doing. We don't really think that way. Our focus is strictly on pleasing ourselves. After that, we'll let everything else kind of sort out for itself."





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**OZZY:** Ozzy Osbourne is slowly recovering from the ATV accident he suffered in England late last year. After having his various broken bones taped and reset, it is expected that the legendary Ozz will make a full recovery—though his injuries will probably delay any upcoming recording plans. Recent speculation had Ozzy entering the recording studio early in 2004 to begin work on a new album. Now, of course, it's anyone's guess when the 55-year-old metal madman will be able to get back to rocking on a full-time basis. "Ozzy is a tough guy," said an on-the-scene source. "He may appear somewhat frail on TV, but believe me, he's not. When you've survived everything he has over the last three decades, it's gonna take something very powerful to knock you down and keep you down."

**SLIPKNOT:** Slipknot are gearing up to hit the road in support of their new album. The wild-eyed boys from Iowa believe that the immediate and overwhelming response their Rick Rubin-produced disc has received signals the start of a major period of growth. In response vocalist Corey Taylor predicts that 2004 will emerge as the Knot's biggest year

yet. "You can feel it when things are going right," he said. "And we can really feel it right now. We want to take our music to as many people as possible on

people have been able to ignore the Darkness. Following the "soft" State-side release of their debut album, **Permission To Land** (meaning that it



Slipknot: Road warriors.

this tour, so everyone had better watch out! The Knot is on its way!!"

**DARKNESS:** People love 'em... people hate 'em. But it seems like very few

was released in America months before schedule to avoid having fans gobble up import copies), these British retro-rock blokes have taken the world by storm. That album not only reached #1 in

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England, it proved to be a surprisingly strong sales force on this side of the Big Pond, as well. "We weren't that surprised," said vocalist/guitarist Justin Hawkins. "We believe that we're doing something so different, that people are naturally drawn to it."

**P.O.D.:** So, what's it like for P.O.D. to be opening shows for Linkin Park when just two short years ago, the LP pack was in the opening slot for the Southtown boys? Believe it or not, it's totally fine with Sonny and the boys. "We both have so much respect for one another that it's not a problem at all," he said. "It's a co-headlining situation, so it's not like we don't have the time to go out there and do everything we want. We give our best every night, and so does Linkin Park. They're a great band made up of great people, so we're all having a great time."

**JUDAS PRIEST:** Not wanting to waste a second of their new-found (or perhaps we should say "reclaimed") glory, the members of the reunited Judas Priest have announced an ambitious touring schedule that will not only see them headline a variety of European heavy metal festivals, but bring their ever-exciting road show to the U.S. during the summer. "We want to tour everywhere," said returning vocalist Rob Halford. "We're all so excited about the music we're making now, that we can't wait to let everyone share it with us. Plus, the fact that we're celebrating Priest's 30th Anniversary, makes this one of the truly special times in my life."

**VELVET REVOLVER:** There's a good side and a bad side to living your life in the public eye, and Velvet Revolver's legendary guitarist Slash, remembers all-too-well what it was like the first time around, when he lived in the fast lane as the member of Guns 'N' Roses. "Hopefully you learn some lessons as you move along," he said. "But some things will never change. If you're in a high profile rock and roll band people seem to want to know what you eat for breakfast. I guess that's okay, as long as they don't try to make my change my diet."

**KORN:** Even though they'll never come right out and admit it, the members of Korn were more than a bit shocked when their latest album, **Take A Look in the Mirror**, entered the sales charts at the lowly #19 position. Those who carefully follow the rock scene, however, seemed far less surprised. "Korn has been in a diminishing sales pattern for a while now," our contact said. "They're still very popular, and the album will probably end up selling more than a million copies. But for a band that used to routinely sell two or three million copies of a new release, that's not good news."

(continued on page 21)

## BREAKING NEWS BY LOU O'NEILL JR.

**ON DEADLINE:** WE'LL place this one in the "believe it when it happens" file although we sure hope the buzz is true. It appears that all of the original members of the Motley Crue are talking about putting it all together for one final time. Let's see, we're in 2004 now and Tommy Lee, Vince Neil, Nikki Sixx and Mick Mars have not played together since 1999.

So, don't get us wrong... These ancient ears would like nothing better than to see it really happen. Obstacles? Certainly. Yet Nikki Sixx told the press, "I speak to Tommy, Mick and Vince quite often. And yes, I know we have some 'issues' to be ironed out."

At least Vince is being up-front about things. Face it, a Crue reunion is a no-brainer. Everybody who recalls the kind of mayhem these guys created throughout the '80s would pay BIG BUCKS to catch a glimpse of it one last time. It was interesting though, just how Nikki Sixx feels about a possible get together. "If everybody wants to do it, I'm there. You know at this point to me, A Motley Crue tour is not about money, it's like a way for the band to do a tour and walk away with a smile on their face."

**COMMENT:** Seeing the Crue live was always a trip. Outrageous show! Wonderful if it happens. Stay tuned.

**SECRET STUFF:** A wild and crazy metal madman checked into a drug rehabilitation facility for the 28-day program but had a devious mind. Even though he went in to "clean up," within 24 hours he had arranged to have a 'chopper drop him his 8 ball straight from the sky! He caused virtual pandemonium at the facility. Only in America. Needless to say, he was kicked out of rehab!

**QUICKIE QUIZ:** Last month, we felt we really did throw you a difficult query. We wanted to know all about a "President" of the USA named David Rice Archison and what was the real deal behind that! Well, there was a "President" named David Rice Archison. In 1849 Zachary Taylor refused to take his oath of office on a Sunday on religious grounds. So, the next dude in line, the majority leader in the United States Senate became Prez-for-a-day! We are reasonably convinced many of you didn't know the answer. This month, when mom cautioned, 'you mind your P's and Q's'... What was she saying? We'll admit this is a difficult question.

**NO NAMES PLEEZE:** As shocking and unbelievable as it sounds, one of America's most famous actors couldn't read or write until the age of 22. Up 'til then, he worked like a dog to simply memorize his lines as they were endlessly repeated, hour after hour, but now, he's been shown the money!

**ROCK WIRE REPORT:** We worked until deadline and about the only good news coming from the Velvet Revolver camp is that the pioneers-that-be acted with sense. Despite the

fierce, wild and whack-a-ding-hoy objections of the DA, Scott Weiland will basically be allowed to finish the album in four hour blocks. Actually that does seem like a better deal than counting the days in lockdown. One thing is for sure, NO Velvet Revolver touring for now and that's a shame... We couldn't believe the shot to his face that Fred Durst took when Bizkit rocked through Gotham. Some "fan" tossed a sharp metal object from her seat which cut Fred directly on his cheek. A nasty gash that required seven stitches, but Fred finished the entire set for his fans. The show was electric and Korn was fantastic, too, on the double header!

Happy Birthday Mick Mars. One more and he's 50. He celebrates April 3rd. A big name from



**Motley Crue: Big plans in '04?**

Ireland made a scandal at Tiffany's when he and his lass with a brogue were being much too tight... Personal to Meat Loaf: Feel better old friend and go easy with your fragile heart... Would you believe that Kentucky requires an "annual bath." It's on the law books. You are sent to jail if you don't. Is that the backwoods or not?... Why does that ultimate Goth hard-rocker have an electric chair—which appears to be working—in his "play-room"? You can't make this stuff up!

**OVER 'N' OUT:** Goodbye to our old friend, Michael Kamen, the genius behind Pink Floyd's **The Wall** not to mention some of Metallica's greatest material. James Hetfield told the men and women of the Fourth Estate, "Mike will always be an integral part of the Metallica family." Michael Kamen left us far too soon... Well-placed financial gurus insist that both radio satellite ventures will skyrocket once the significance becomes clear to us all. For nine, ten bucks a month, hear the finest music you desire, intelligently picked out and passed your way coast-to-coast with NEVER a commercial interruption. Wow! Sirius and XM Satellite Radio are like DVD's in their first year. Ready to explode... Nickelback charged a righteous twenty five bucks for their first-class show in Atlantic City. Talk about a band treating its people right... Personal to (Sir) Paul McCartney—great news about baby Beatrice! While we're at it, George Harrison just was inducted into the Rock 'n' Roll Hall of Fame as a solo artist. What took so long!

**SEE YOU NEXT MONTH.** Until then, remember. The only time you really know the lady you're with is, when... you are standing before the judge!!



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(continued from page 19)

**JET:** They'll smile when you ask them about it, but you just gotta know that Jet's charismatic Cester brothers (vocalist Nic and drummer Chris) are getting mighty tired about being asked to make comparisons between their own relationship and that of such past sibling attractions as the Kinks' Davies brothers and the Gallaghers of Oasis renown. "Well, we are brothers," Nic said. "But I don't know if we'll ever be as notorious as those guys are. My brother and I actually get along fairly well... which is a stark contrast to the reputation most rock and roll brothers seem to have."

**DAMAGEPLAN:** It sure sounds like things have started to heat up between Damageplan's Dimebag and Vinnie Paul and their former Pantera bandmate. Philip Anselmo. With Dime and Vinnie continually slamming Anselmo for the way he departed their platinum-selling band, it seems that a Pantera reunion won't be happening any time soon. "Let's just say that you shouldn't believe a single word that Phil tells you," Vinnie said. "But the sad part is that I don't even think he knows what he's saying most of the time. How can

Korn: A big surprise.



you believe him when he can't even remember what he said?"

**METALLICA:** Metallica admit that they have mixed feelings about the recently released warts-and-all documentary, *Some Kind of Monster*. The flick covers a particularly testy 18 month period in the band's history—during which time they fired Jason Newsted, went to "war" with Napster and saw vocalist

James Hetfield enter rehab. But having survived that ordeal, and having had their recent disc, *St. Anger*, acclaimed as one of their most adventurous, the band can now look back on that time with a wary grin. "It shows a personal side of the band that nobody outside their immediate circle has ever seen before," said a movie spokesperson. "It's a truly fascinating study of the relationships within a successful band."

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# KORN

## FACING THE MUSIC

BY TERRY ABBOTT

We knew that a faucet could leak. We knew that a roof could leak. We even knew that a secret could leak. Perhaps what we didn't know was that a "mirror" could leak. But late last year, when key songs from Korn's new disc, **Take a Look in the Mirror**, began to leak out onto the Internet days before the disc's scheduled release date, the band's reaction was fast and it was emphatic. Not only did this legendary hard rock unit move up the disc's release date by a week, but vocalist Jonathan Davis, bassist Reginald "Fieldy" Arvizu, guitarists James "Munky" Shaffer and Brian "Head" Welch, and drummer David Silveria went out of their way to make a loud-and-clear statement denouncing those who illegally place pirated material on the web, and equally denouncing those who would rather download such songs than

purchase a band's new album.

"What's really annoying to us is that we spent so much time and effort to make this album sound really incredible," Davis said. "And then when people download songs, they not only rob us, but they rob themselves of the chance to hear the songs the way we want them to be heard. Stuff taken off the net always sounds kind of messed up. Since we produced this one ourselves, we're very proud of the way it sounds and we want fans to hear it the way we intended it to be heard."

The fact of the matter is that the slightly rushed delivery of **Take a Look in the Mirror** did little to deter the disc's immediate commercial acceptance by a wide-ranging segment of the contemporary music community. Moving over 150,000 copies in its

Jonathan Davis:  
"This album has  
made us very  
proud."



first week, the album immediately seemed to return some of the missing sales luster to Korn's somewhat faded rock and roll star. Following in the wake of the disappointing **Untouchables**—which also suffered from a variety of pre-release on-line "leaks" on its way to barely cracking the platinum sales plateau—**Mirror** has immediately cast Korn back into the top echelon of the hard rock field, a place that this band has called home for the vast majority of their decade-long career.

"If you believe we thought about any of that while we were writing or recording this album, you're wrong," Davis said. "The last thing to cross my mind is how well an album is going to sell or if we're maintaining some sort of status in rock and roll. I got away on my bus, with all my recording gear, and just put all my energy into trying to make this the best album we've ever done. I think that we've succeeded."

But in true Korn fashion, this California-based unit didn't leave much to chance when it came to doing everything they could to maximize their new disc's chances of success. The band encased **Mirror** with a variety of crowd-pleasing "extras", including special photo booklets and band-written liner notes that detailed much of the album's "secret" recording processes. They went to extra lengths to make sure that their new videos had a look, sound and feel that the ever-powerful forces at MTV couldn't resist. And if that wasn't enough to lure fans off the internet and into their local record stores, the band attempted to further heighten Korn awareness by partaking in a special nation-wide, small-hall tour (sponsored by the X-Box gaming company) with fellow chart-toppers, Limp Bizkit. "We're so proud of this music that we wanted to do whatever we could to try and let the people hear it," Davis said.

"Some people wanted to know why we would play in smaller places around the country, and why we'd do it with Limp Bizkit, since either of us could have played much bigger places on our own. Well, the basic reason is that it sounded like fun, and it was something we wanted to do. Looking back on it, I'm really glad we had the chance to do a tour like that. We can always play the bigger places, but putting together a tour like that was very special."

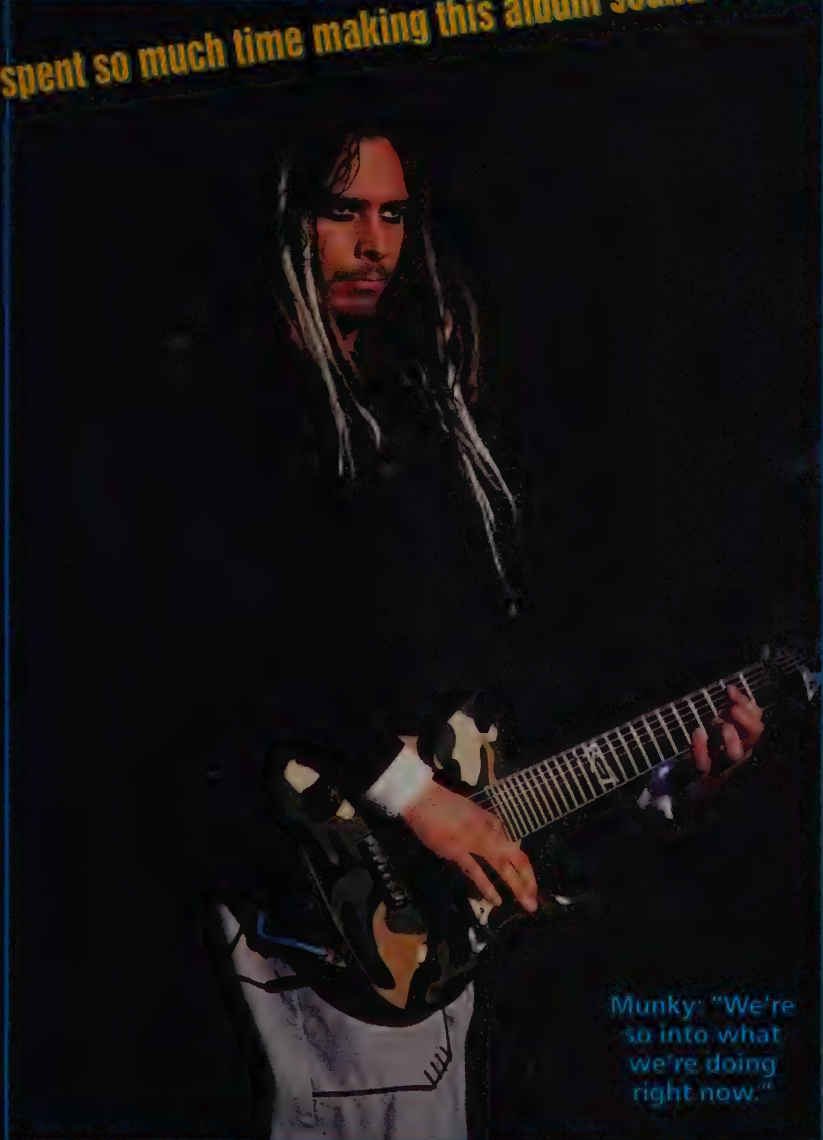
So now where

But the fact of the matter is that there is still some hesitation in certain corners of the music world about fully embracing these conquering heroes. In the minds of a few, no matter what Korn may accomplish with **Take a Look in the Mirror**, their time as the true taste-makers of the hard rock world may have drawn to a close.

"With the music industry in a total

state of flux I believe

**"We spent so much time making this album sound really incredible."**



**Munky: "We're so into what we're doing right now."**

that it will be young blood, rather than returning stars, that continue to power the music field," stated one major label executive. "Look at bands like Metallica, Godsmack and P.O.D.—they all failed to attain the kind of success that was expected of them with their most recent releases. Korn has already shown a bit of commercial weakness with their previous album. If that trend continues with this one, it could spell trouble for them."

Of course, the ongoing strength exhibited by **Mirror** seems to have effectively negated much of this industry skepticism. Indeed, if perhaps only one of the songs on their latest collection manages to break past the traditional rock audience, Korn might be on the verge of one of the biggest successes of their storied career. Still, whether their album proves to be a multi-platinum smash or merely a million-selling success, Davis and his cohorts seem more content than ever with

their current lot in rock and roll life. "We're in control, man," Davis said. "There's nothing better than that. It gives you a feeling of freedom that's really cool. Producing this album opened our eyes because it allowed us to totally do things our own way. It's nice not to have someone looking over your shoulder telling you what to do. We're big boys. We know what's best for this band. Who knows what's better for Korn than we do?"

does Korn go next? Their album has already proven to be a sales success, their initial post-release tour has been a headline-grabbing smash, and their stand against internet piracy has made the band heroes rather than villains in the eyes of the rock community. With songs like *Deep Inside* and *Right Now* garnering extensive rock radio spins, and demand for the band's live show nearing an all-time high, it would appear as if Korn can next go anywhere they darn-well choose!

PHOTO: FRANK WHITE

HIT PARADER 23



# "We're back... and everyone had better be ready!"

**S**lipknot are ready to rock your world... again. Following a year long period when it appeared as if this legendary shock rock unit was on the verge of bursting apart at the seams (and casting their various members towards solo careers of varying magnitudes), this Nine Man Mutant Metal Army comprised of d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison, keyboardist Craig Jones, percussionist Chris Fehn, percussionist Shawn "Clown" Crahan, guitarist Mick Thompson and vocalist Corey Taylor (also known as 0, 1, 2, 3, 4, 5, 6, 7 and 8), are back and hungry for action. With their side projects in the Murderdolls (Jordison), Stone Sour (Taylor and Root) and To My Surprise (Crahan), now on the band's back burner, all their attentions have begun focusing on the completion of the Knot's long-awaited third disc, the follow-up to their highly successful first two albums, **Slipknot** and **Iowa**.

side, it was never that hard for us because it's an essential part of who we are. We needed a break for our survival, but we needed to come back in order to exist! This isn't an act for us, it's a true representation of the people in this band. I don't have any fear that we'll ever lose that edge. If we ever begin to lose it, then we simply won't exist any more. The musical beast that is Slipknot needs the kind of energy and attitude that we bring to it, or it will die. That could happen tomorrow, or it might never happen, you never know for sure.

**HP:** Do you ever worry that all of your notoriety and acclaim actually might end tomorrow?

**CT:** It's not something I think about, and I don't believe it's something that anyone else in the band thinks about, either. But we know it's always a possibility. But it's never going to

what we wanted to do, and we're very satisfied with that. We've had the chance to tour with this music, and see how the fans reacted to it, and that's also been very satisfying. But the quality of the music is what's at the base of everything. Things became so much more focused for us on the last tour. It was like we saw the light and really went after it. That kind of focus has been reflected on the music we're making now. We went after very specific targets on this album, and I think we hit those targets every time. Some people—especially those within the music industry that were the targets—may not be too happy with us, but that's great!

**HP:** Can you ever see a time when you'll go on stage with Slipknot without the coveralls and without the masks?

# SLIPKNOT

## READY TO RUMBLE

BY WILLIAM BARKER

For Slipknot, every day of their lives now once again presents a unique opportunity to take their twisted, tattered and torn musical message to the fans of Planet Earth. Whether they do that by performing on stage in front of tens of thousands at each show they give, or they do it through their bone-chilling lyrics, these already-legendary musical mutants have already created a legacy of lunacy that few acts in metal history can match. For the Knot the rock world is their emotional outlet, an escape valve for the hostility and anger that rages within their collective soul. Music is also the forum through which they can express their views of society's ills, placing a mirror up to American culture, in the process reflecting our strengths and weaknesses. Recently we caught up with the hyperactive Taylor to get an in-depth update of the World According to Slipknot.

**Hit Parader:** So Slipknot is back at work.

**Corey Taylor:** Yeah, we're back. And everyone had better be ready for what's gonna be coming their way—it's gonna be incredible.

**HP:** How did the success of your album and tour with Stone Sour impact your view of the Knot?

**CT:** It made me appreciate what we do as a unit that much more. Stone Sour is part of my heart, but this band is part of my soul. When we're together special things just seem to happen, and the time apart just made all of us hungrier for the release that is Slipknot. We all really need it now.

**HP:** With the constant grind of touring and recording that you guys went through for five years, how difficult was it to maintain the "edge" that has always made Slipknot special?

**CT:** It wore us down at one point, but on the other

happen for stupid reasons like we don't get along, or because we don't make enough money, or anything like that. What might happen is that one day I'll wake up, and the feeling just isn't there anymore. If that ever happens, then that's it, it's over. It'll be that quick and that simple. The worst thing a band can ever do is go on when the passion is gone. We all know a lot of bands that have done that, and it's really sad. It's pathetic. We'll never do that. Once we feel it becomes a formula for us to put the masks on and go on stage, we'll stop.

**HP:** Slipknot has obviously had a major impact on the New Metal scene. How do you feel about that?

**CT:** To be honest with you, it's not that big a deal. We do what we do, and the other bands do what they do. If it works for them, good. There are some really good bands out there right now. What I guess pisses me off a little bit more are the bands that have come along over the last few years and want to jump on the metal bandwagon when they've got absolutely no metal credibility. Those bands make us all sick. I won't mention them by name, not because I'm afraid to, but because I don't want to attract any more attention their way. I guess it always happens where a few bands come along that really are doing something different, and then a whole bunch of other bands come along who just basically copy what the first few are doing. Then they all claim how unique and special they are. C'mon... don't make me puke! Too much of what you hear on hard rock radio stations all sounds the same, and now the bands even all look the same. It's really pathetic.

**HP:** How satisfied is the band with the success you've had over the last five years?

**CT:** We've made some great albums—the albums we wanted—and that's all that matters. If they sold 3 copies or 3 million isn't important to us. We did

**CT:** You said the magic words, because I'll only do it if it's not Slipknot. Those things are a big part of what this band is. I think for us to change that radically would alter the basic chemistry of this band. It's great when we're on tour and we see kids out in the audience wearing masks. It doesn't matter if it's a copy of one of our masks, or something that's totally their own, we think that rules. It's great when those kids come up with something that's totally original and totally their own. That's their means of self-expression. That's what it's all about. We want them to be themselves and to see parts of themselves reflected in our music. That's the relationship we strive for every time we go out there. So that's why we'll always wear the masks. It's much more than just nine guys hiding their faces, and our fans know that.

**HP:** Has there been pressure placed on the group to move from Iowa and relocate in a media hub like New York or Los Angeles?

**CT:** There's no way we'd do that, either. You develop a very different kind of personality, and a very different kind of self-awareness when you grow up in a place like Iowa. In New York, L.A. or any other big urban center, it's just not the same. In places like that, everything is right there for you, it's almost too easy. You walk across the street to a movie. You have ten restaurants to choose from on the same block. In Iowa, it's not like that. It's so bleak and dreary. You've got to fight to develop who and what you are. I think in some ways that's a better environment. We were just placed in Iowa and told to make the best of it. It made us get angry and revolt against almost everything we saw and heard. I don't know if we could have done that in a big city... at least not in the same way. We weren't intimidated to try it in Iowa. We sat around our houses and let our imaginations run wild. Iowa is Slipknot, and Slipknot is Iowa—there's no other way.





**COREY  
TAYLOR**  
**HIT PARADER**



Default: "Our goal is play big guitar riffs and then build songs around that."



**H**ow many of you knew that Default's debut album, **The Fallout**, sold more than a million copies? In all honesty, we didn't know it either until an intrepid publicist from this Vancouver-based band's record label excitedly told us the news... over and over again. Indeed, it seems that the group featuring Dallas Smith (vocals), Jeremy Hora (guitar), Danny Craig (drums), and Dave Benedict (bass) has become quite a surprise success story, much of that notoriety due to both their "discovery" by Nickelback's Chad Kroeger, and the across-the-board reaction to their 2002 hit, *Wasting My Time*. But all of that's well-and-good. This ain't 2002 anymore, so what is this hard rocking unit gonna do for an encore? Well, with the arrival of Default's new disc, **Elocation**, we all now have the answer.

"The word 'elocation' means an ecstatic removal from one's usual residence," Smith said. "And that pretty much sums up how we've felt over the last couple of years. We've been out and about, but we've been having the time of our lives."

In style and manner, it's quite apparent that Default are truly something of a 21st Century rock and roll anachronism. They don't paint their faces, don't howl at the moon, and they don't bemoan their fate. In fact, they seem downright thrilled by their current lot in contemporary music life. Default are doing exactly what they want—in exactly the way they want to do it. Quite simply, these guys are a rock and roll band—nothing more... nothing less. But, make no mistake about it, they're a damned good rock and roll band!

"We're from Canada, so we don't rap," Smith said with a laugh. "I know it's almost become un-cool to say that you play rock and roll, because it's not very descriptive. But if you listen to what we do, I don't think there's a better way of describing it. We like to play big guitar riffs and build the songs around that. We love bands like Led Zeppelin who used the rock and roll framework to take their music wherever they wanted. That's our goal too."

The fact of the matter is that when you listen to such songs as *Break*

**"We're  
from  
Canada  
so we  
don't  
rap."**

*Down Doors* and *Who Followed Who?* you sense that this is the kind of arena-rock style that has been long-absent from the music scene. And while some cynics may have long-ago said a fond farewell to such a heavy-yet-highly-accessible approach, it seems like this quartet have managed to pull off their time-tested style with plenty of musical punch. Ever since they first came together in 1999—then calling themselves The Fallout—Default has seemingly possessed the knack for presenting tough, straight-ahead rock that managed to get the head to shake and the heart to quake with equal ease. Obvious comparisons have already been drawn between Default and their fellow Vancouver rockers, Nickelback. But it would seem that despite some superficial similarities, Default have both the goods and the grit to stake their own distinctive claim to rock music fame and fortune.

"Chad (Kroeger) from Nickelback has been very instrumental in our career," Smith said. "We had

known him for a while since we were all playing around Vancouver. So our engineer took our demo tape to him a couple of years ago. He not only liked it, but he wanted to help produce our first album. When we had finished, he entered us in a local radio talent contest—the same one that Nickelback had won the previous year. We won one of the spots on the station's promotional CD, and *Deny* became one of the most-requested songs of the year."

That initial local success led directly to the band recording a self-financed debut album in early 2000. That effort not only sold out its initial print run, but managed to land on the desks of record label A&R men from coast to coast. Soon a variety of companies were battling with one another for the rights to re-record **The Fallout** and release it on their own labels. The success of that disc may have caught some by surprise, but now with **Elocation** proving that Default's first-time success was anything but a fluke, it seems that nothing can stop these ever-determined Canadians from attaining all of their rock and roll goals.

"We sense a real need for rock and roll out there," Smith said. "And we're here to take care of that need as best we can."



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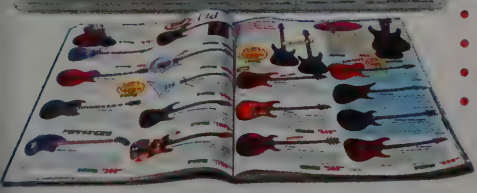
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# LIMP BIZKIT

**Hit Parader:** Your latest album, **Results May Vary**, got uniformly positive critical reaction, yet it hasn't matched previous band discs in terms of sales. Does that concern you?

**Fred Durst:** Let's try to put all of that in a little perspective. We've now put out four albums, and we've sold over 30 million copies around the world. That's not too bad. I can think of at least a few other bands who might be willing to change places with us. But if this one hasn't sold quite as many copies as some of the others, that's just the way it is. I don't view that as a commentary on its quality. We know we've done something really special with this one.

**HP:** How different was it working with Mike Smith on guitar after having Wes Borland as your right hand man for so many years?

**FD:** Mike has been great for us. His energy and talent have added something very important to what we do on stage as well as in the studio. Of course it's a little different than it

**H**e's been called a visionary... and a vacuous musical charlatan—a Renaissance man... and a rap/rock rip-off artist. Yup, opinions concerning Limp Bizkit's Fred Durst tend to run the gamut. But then, this ever-clever, cap-wearing, impishly-grinning vocalist seems to thrive when he's being talked about—whether or not that conversation might have a positive impact on his public persona. It doesn't seem to matter whether he's the subject of Hollywood gossip concerning which femme fatales he may be dating, or if he's the focus of industry-wide speculation about which band he may next provide their "big break." Either way, Fred Durst rules supreme! As he tours the world along with his bandmates—turntable master DJ Lethal, drummer John Otto, bassist Sam Rivers and new guitarist Mike Smith—in support of the Bizkit boys' latest CD, **Results May Vary**, and DVD, **Poop**, there seems to be little doubt that interest in all things "Durst" remains at an all-time high.

the one who decided to climb up on a railing right in the middle of the crowd. I was the one who thought it would be cool to place myself in that position. So if someone decided to toss something at me, I guess it's partially my fault for coming across as some kind of a target. But whatever did hit me was really sharp and it cut me open pretty good. It hit me right on the chin, and I was bleeding all over the place. It was all very rock and roll!

**HP:** Did you manage to keep playing?

**FD:** Yeah, of course I kept playing. It's gonna take something more than that to make me stop a show. We had about half a dozen songs left... maybe five. I wasn't gonna stop it at that point. It didn't really hurt; it just looked a lot worse than it felt.

Once I got off stage I had some of the medical people who were at the venue look at it, and they gave me a few mini stitches and later that night I had a tetanus shot just to be on the safe side of things. But that was about it.

**HP:** So there have been no lasting effects?

**FD:** Well, I'm still waiting to see if I end up

## MIXED RESULTS

was with Wes, who was more theatrical in his way. But I don't want to start making comparisons. Let's just say that I'm very happy with the band the way it is now.

**HP:** You recently released an extensive Limp Bizkit DVD collection called **Poop**. What was the motivation behind doing that at this point in the band's career?

**FD:** It's the perfect time for us to do something like that. We had so much footage lying around—live concerts, videos, interviews, studio stuff, backstage footage, outtakes—that we wanted to create the right outlet for it.

**Poop** was it. We still needed four hours' worth of DVD space to cram everything we wanted into this package... and there was still some stuff that we had to leave out. It's kind of the ultimate Limp Bizkit gift from us to our fans. Some of them got a sample of what's on the collection when we released a special edition of **Results May Vary** which contained a 35 minute sampler DVD from **Poop**.

**HP:** You recently toured with Korn in relatively small theaters. How did that go?

**FD:** It was incredible every night. The chance to go on stage early, and get up-close with the

"I can think of some bands that would be willing to change places with us."

BY TOM LINDGREN

people was something I really liked. Especially after the *Summer Sanitarium* tour, where there were huge crowds every day, doing the *Back 2 Basics* tour with Korn hit just the right spot for me.

**HP:** A big deal was made about the fact that you were hit in the face during a recent concert in New York. How do you feel about that?

**FD:** You make it sound like someone walked on stage and hit me. That's obviously not what happened. It was really no big deal. People want to make this big case for an increase of violence at rock shows, and the whole thing has really gotten out of hand. I was the one who decided to climb out into the pit. I was

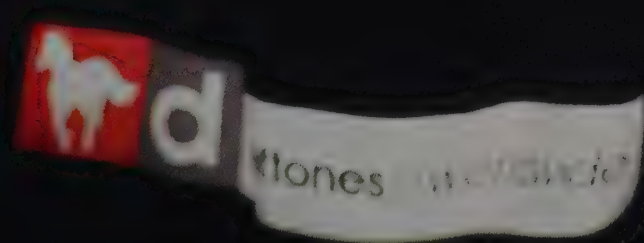
with a little scar on my chin. The stitches were supposed to help with that, but we'll see. It's no big deal either way.

There's nothing wrong with a battle scar or two—they give a face like mine a little more character! About the only other thing I can think of is that my arm hurt for a few days after I got the tetanus shot.

**HP:** Speaking of your face, your love life has been the subject of so much speculation in recent months. I mean Britney Spears, Halle Berry... there are some very impressive names on that list.

**FD:** Well, you know... I've never been shy about discussing much in my life. It's kind of an open book. But I'm trying to change it a bit if I can. I guess I'm something of a romantic. I like being with people who I care about and who I think care about me. Sometimes it doesn't work out the way I might have liked, but my intentions—for the most part—are usually very honorable. I've been lucky to meet some special people over the last few years who I thought could have a major impact on my life. Sometimes I've been right, and sometimes I've been wrong.





**FRED  
DURST**

**HIT PARADER**



**"The energy this band has is just off the charts."**

**Y**ou've certainly got to hand it to Nikki Sixx. The guy just never seems to stop. While his once-and-hopefully-future band, Motley Crue, remains on an extended hiatus, Sixx has teamed up with L.A. Guns guitarist Tracii Guns to form Brides of Destruction, a good-ol', pull-no-punches, fast 'n' furious heavy metal band. With the vocal duties being ably handled by the dynamic London LeGrand and the drums being bashed by Scot Koogan, as proven on their debut disc, **Here Come the Brides**, this off-the-rack "supergroup" (which initially also featured former Motley vocalist John Corabi on rhythm guitar) may prove to be much more than a temporary stop between regular band projects for its members. Indeed, these not-so-blushing Brides seem determined to make the most of their time together. Rather than jumping on some New Metal bandwagon, and adding elements of dreaded "rap" or "techno" to their sound, Sixx and his boys has typically gone against the grain, creating a band even more metallic, more loud and more in-ya-face than anything any of them have done before.

"That's the whole point of this band," Sixx said. "We just want to let it rock as hard and as loud as possible. We all just kind of fell together naturally because we had some time off between our other projects. I've known Tracii for years, but I guess I just wasn't playing close-

BY WINSTON CUMMINGS

enough attention to him. He's incredible as a guitarist, and his energy is just off-the-charts."

While they have already played a few live shows—including a particularly memorable (and totally unannounced) set a year ago opening for Mudvayne at the Ventura Theater in So Cal—most of this unit's focus in recent months has been spent on the material that now comprises their debut disc. The Brides of Destruction wrote and recorded more than two dozen songs for **Here Come the Brides**. But even after they completed work on their first full-scale project they didn't rush to have their music released. You see, having already collectively dealt with just about every major label in creation (and faced the subsequent problems there-in), the Brides were determined to wait until just the right deal comes their way.

"The major labels heard our stuff and made their offers," Sixx said. "That would have been the logical way for us to go, but we're not always the most logical of bands. After the problems that we've all faced over the years with major labels, we waited to find just the right situation or us. It didn't have to be the most money; it had to be a situation where the label understands what we're trying to do and is totally supportive."

As shown on tracks like *Two Times Dead*,

*Brace Yourself and Only Get So Far*, BoD's unconventional manner of approaching their craft—along with their combined years of rock and roll experience—have yielded some explosive results. With the disc emerging overseas earlier this year, State-side fans can now begin clamoring for their own taste of "vintage" hard rock magic as provided by the one and only Brides.

Of course, the potential success of the Brides of Destruction must make long-time fans wonder what such a fate might bode for the future of Motley Crue. It's no secret that the legendary hard rock unit has been struggling a bit in recent years. Is it unthinkable for Sixx to sack the band that's been the central element of his life for the last two decades and turn in a totally new direction with the Brides of Destruction? Not likely; indeed present plans are for a reunited Crue—featuring the band's original fearsome foursome of Sixx, Tommy Lee, Vince Neil and Mick Mars—to do what might be the band's "farewell" tour at some point in 2004.

"When you start a band like Motley Crue, you think it might last for a few years before it burns itself out," Sixx said. "Then when it gets to be ten years old, you think it may be time to end it. Well, now it's 20 years, maybe the time has come—but if it has, we're gonna go out the right way."

**"We want to let it rock as hard and as loud as possible."**

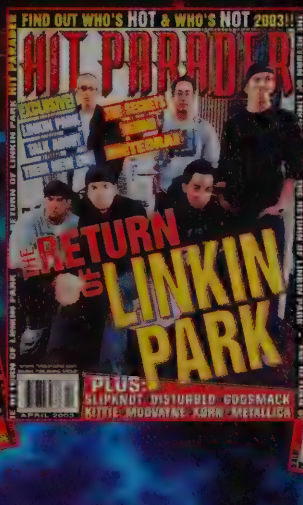
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# SEVENDUST

BY PATRICK JAMES

## FINDING THEIR WAY

It may sound like the ultimate in trite platitudes, but the undeniable fact of the matter is that rock stars are people too. While we all are guilty of occasionally placing our favorite music industry deities on a pristine pedestal of near-perfection, there's no denying that despite their unmatched positions of privilege, all-too-often these stars are forced to suffer through their fair share of pain, loneliness and suffering. Take, for example, Sevendust's Lajon Witherspoon. A year ago, his brother Reginald was tragically killed, starting a spiraling series of events that almost made Lajon decide to cast aside his highly successful rock and roll career. Thankfully, after a period of mourning and introspection, Lajon realized that his musical career provided him with an unmatched outlet for his grief... as well as an incredible forum for expressing his emotions to others.

"It was an impossibly tough time for me and my family," he said. "It was something that just came so out-of-the-blue... totally unexpected. It makes you reexamine every aspect of what you do; losing my brother was the lowest point in my life. Nothing was the same for me from the moment it happened. It made me question a lot of things around me, and for a while I didn't think I wanted to make music any more. My motivation

was gone. Until I was able to get myself to look at things the right way again, I really didn't know what to expect from myself or from others.

"It was a very difficult period. But making music again was a great release. Being able to put some of my emotions in the songs, and then sing them with all my heart and soul, really was a very therapeutic process. When I started doing some writing for this album, I found myself going to a room where my brother and I used to

hang out a lot. At first it was very difficult—almost impossible to focus on being creative. But gradually I began to grow stronger by being there, and the songs started to come. It was a gradual process, but one that was very healing and very beneficial."

It is now abundantly apparent that the gradual process of musical indoctrination that Lajon undertook following his brother's passing yielded some amazing results. As heard throughout Sevendust's new album, **Seasons**, the bitterness of loss has blended with the joys of rejuvenation to provide this album with a depth and breadth lacking in virtually all current hard rock fare. Even in comparison to previous Dust discs—including **Home** and **Animosity**—**Seasons** exudes a degree of passion that is both stark and striking. Along with his bandmates—guitarist Clint Lowery, guitarist John Connelly, drummer Morgan Rose and bassist Vinnie Hornsby—Witherspoon knows that he's helped create something that may very well stand the test of rock and roll time.

"We're proud of every album we do, but there's no question that this one is very special," he said. "With each album we've evolved in a positive way, maintaining our hard rock credibility while introducing new elements into the mix. That's particularly true with **Seasons**. I think this time we finally are totally comfortable with who we are as a band, and perhaps we're not quite as angry as we were when we first started out. Back then, we felt we had to rant and rage against just about everything. Now we feel very much at ease when we take a step back and sometimes take a more modified approach."

With each of their previous albums having attained gold sales status, Sevendust seem to have settled into a comfortable, relatively "safe" position within the hard rock hierarchy. Yet it's far from a tightly guarded secret that these Atlanta-based rockers would be more-than-happy to see **Seasons** break their mold of moderate success and emerge as a breakout sensation that may within the music industry have long predicted for the Dust. At a time when even the biggest bands are struggling to see their albums attain platinum sales success, Sevendust know they've got a battle confronting them. But this time they seem more confident than ever that their Big Break may finally be at hand. Will it happen? Can it happen? For his part, Witherspoon certainly

doesn't see why not.

"To be honest, I think we've just started thinking about sales over the last year or so," he said. "Album sales were never that big a deal to us before. We've all been satisfied with having enough success to pay our bills and keep the band going. On the other hand, however, it would be nice to have that kind of smash hit album where it would just carry us to an entire other level. We're at a point in our career and in our lives where I think we'd really

appreciate that... and I think we could handle it from an emotional level."

How strange it must be for these Dust brothers to realize that after seven years of hard work, seven years of perfecting their craft, seven years of struggle, they've now emerged as one of the Patron Saints of the entire New Metal form. While countless other bands have come and gone during that time, Sevendust have seen their career maintain an amazing degree of stability and solidarity—no members have left, no record labels have been dropped, and none of their albums or tours have tanked. But with such consistency comes an inherent degree of responsibility, and as these veteran rockers continue to tour the world in support of **Seasons** we couldn't help but wonder what it's like to be looked up to by a younger generation of bands. The very notion of being all-seeing, all-knowing hard rock grey-breads was enough to put a smile on Witherspoon's face.

"That is one of the strangest things I've had to consider," he said. "In our minds we're still a relatively young band that's got a lot to prove to a lot of people. Just thinking about that make me feel old, but it's also a great feeling to know that we've beaten the odds and managed to survive while a lot of the bands we came up with have not. We're at a very good point in our career. We have a very solid following. Our albums all go gold. And we have a lot of success when we're on tour. When you combine all those things together, I guess we have a lot to be thankful about."

**"Personal  
tragedy  
makes you  
reexamine  
every  
aspect of  
what you  
do."**



# SEVENDUST



HIT PARADER





**DIMEBAG**  
**HIT PARADER**



**N**either Vinnie Paul nor his guitar-toting brother, Dimebag Darrell, want to particularly dwell on the anger that they still possess deep within their rock and roll souls. They don't want to focus on the frustration they feel over being left high-and-dry by their long-time Pantera band-mate, Philip Anselmo. And they don't want to rehash the various lies, betrayals and misdirections that were cast their way—all of which led directly to the breakup of one of the most successful American heavy metal bands of the last decade. But, at the same time, while they're somewhat reticent to delve too deeply into the demise of Pantera, neither Dime nor drum-bashing Vinnie mind discussing the idea of gaining a little good ol' Southern-style retribution when their latest band, Damageplan, begins to kick some serious ass over the next few months.

"Man, it's so negative to get angry and pissed off about things that you just can't control any more," Vinnie said. "But at least we've got a great outlet for that anger in this music. It really rocks! But we try not to think about what happened with Phil if we don't have to. It was so strange—one day we're just listening to the radio, and we hear the announcement that 'Phil Anselmo has left Pantera.' I looked at Dime, he looked at me, and we both wondered what the hell was going on. Even Phil told us that he never said that he was leaving, but we've come to realize that for a variety of reasons Phil doesn't always remember what he says from day to day. It's all kind'a sad. That's the feeling I have more than anger at this point."

While their initial animosity has now been replaced by a firm resolve, there's no doubt that the music made by Damageplan on their initial release, **New Found Power**, rocks with an intensity and conviction that will invariably remind Pantera die-hards of that band's halcyon times. Joined as they are by vocalist Patrick Lachman and bassist Bob Zilla, both Dime and Vinnie seem more committed than ever to playing the kind of no-holds-barred, pedal-to-the-metal rock that first inspired them to pick up their instruments nearly two decades ago. Who knows if Pantera will ever again rear its shaggy, platinum-covered head? And for the moment, at least, the reaction of these guys is, "who cares?"

"I gotta be honest, that's not the first thing on my mind at the moment," Vinnie said. "I'll always have a special place in my heart for Pantera, and I know that Dime feels the same way. But it's time to move on for us. It's unfortunate that Pantera ended the way it did—certainly it wasn't the way either Dime or I would have chosen for it to conclude. Right now there are too many problems to even think about working together again. But, hey, this is rock and roll; anything's possible."

Indeed, in the "anything's possible" world of rock and roll who would bet against a Pantera reunion happening, say... in 2014? Certainly not us! After all, how many fans would truly have believed that the likes of Kiss, Iron Maiden or Judas Priest would ever get their original lineups back together after lengthy separations? But at the present time it looks like it might take at least a full decade for the tempers of the members of the Pantera alumni association to fully cool down, and for reason to once again exert itself in this hotly-contested matter. For the time being, Anselmo will satisfy himself with his variety of independent projects—including Down and Superjoint Ritual—while Dime and Vinnie will contentedly forge ahead with Damageplan.

"Dime and I decided to move ahead with our own band in mid-

**"It's so negative to get angry about things you can't control."**

2002," Vinnie said. "We had gotten fed up with waiting, so we started writing more, and recording some songs in our studio—the same studio where the last few Pantera albums had been recorded. The immediate problem we faced was finding a singer who we felt could handle what we were doing. We had a number of people give it a shot, and while some of them were very good, none of them were really what we were looking for. But then our luck began to change. One day Dime was speaking

to Patrick, who we had met when he was a guitarist for Halford. They had toured with Pantera a few years ago, and we had all stayed in contact. Dime told Patrick about what we were up to, and he just said, 'Why don't you let me try singing?' We had no idea he even could sing. But we sent some of our tapes off to Patrick, and a few weeks later he sent them back with his vocals on them... and to put it simply they rocked! Dime and I thought about it for a while, then said, 'Let's get Patrick down here and see how it goes.'"

The experience with Lachman—who as Vinnie noted, had previously been known primarily for his guitar-playing skills—proved to be an immediate eye-opener for the fledgling Damageplan. As soon

as they set to work in Dime's expansive, Dallas-based home studio, metal magic began to unfold. On such songs as *Wake Up*, *Breathing New Life* and *Reborn*, the band did little to hide their true feelings about being "freed" from Pantera's restrictive grasp. It was almost as if Dime and Vinnie were saying a musical "good riddance" to the headaches associated with Anselmo, and declaring their rock and roll independence.

"I guess you can read a lot into the song titles and even the album title," Vinnie said. "There is a new found power associated with all this. It's been very exciting for us to be associated with some new people and really feel what it's like to make music with guys who want to rock out as hard as we do. The music on this album is pure, kick-ass rock and roll, which I guess is kind of what you'd expect from us. It's very heavy and very aggressive, and there's definitely an attitude to it. Dime has never sounded better, and I know I've put some very interesting drum work onto the album. But Patrick is the guy who bring it all together. He's really been a revelation. With his help, we've gone on to more of an expansive approach on this album. That's what Pantera had in the beginning, and I think we kind of got away from that on the last few things we did. This album touches on a lot of bases without ever losing an ounce of its hard rockin' credibility. There's a lot of old-school stuff going on here, but there's some newer stuff as well. We're being true to our roots, but we're not being mired in the past."

# FIGHTING MAD

BY STEVE LEWIS



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# THE HP INTERVIEW

BY DAVID VOLKER

## LINKIN PARK TEXAS TWO STEP

**W**hen you're Linkin Park, life centers around your music, 24-7. Even when you're kickin' back, far away from the rigors of the road or the intensity of the recording studio, you're invariably plotting your next musical move. That's just the way it is for Mike Shinoda (vocals), Chester Bennington (vocals), Brad Delson (guitar), Joseph Hahn (keyboards), Phoenix (bass) and Rob Bourden (drums). They've already released three albums—**Hybrid Theory**, **Reanimate**, and **Meteora**—that have sold an amazing combined total of more than 25 million copies world-wide. And now along comes **Live in Texas**, a CD/DVD combo pack that takes the Linkin Park rap/rock experience to the next level in terms of intensity and accessibility. Recently we sat down with Bennington and Delson to discuss the who, what, where, when and why behind the band's latest releases.

**Hit Parader:** What was the band's logic for releasing a CD/DVD collection like **Live in Texas** at this point in your career?

**Chester Bennington:** It wasn't something we had planned for a long time. It was something that kind of naturally developed for us over the last summer, and by the time we all sat around to discuss it, putting out a package like **Live in Texas** made perfect sense. A lot of bands are putting out DVD compilations, and other bands are putting out live albums. But what we thought would be unique was to put them out together—while making sure to hold the price down.

**Brad Delson:** We did this in the typical Linkin Park way... which I guess means that we did it in a very extreme manner. Some of the live concert footage I've seen recently from other bands seems like it was shot with just two or three cameras. Well, at the two Texas shows that comprise this collection, we had 20 people running around shooting everything they could. The crew was just so dedicated, but the beauty of what they did is that they managed to be everywhere but non-intrusive at the same time.

Sometimes when you have five cameras pointed up your nose you can feel a little self-conscious. But these guys managed to somehow blend in so that what they captured was the essence of our shows.

**HP:** Some people think of Linkin Park as a studio "creation." Yet you certainly show you can cut it with the best of 'em on stage.

**BD:** In some ways that was the point behind this. By now, a lot of people have heard our music, but maybe they haven't had the chance to see us live. We wanted them to appreciate how the music evolves when we're on stage. It's different from the studio, that's for sure. You've got thousands of people singing along on some of the songs, and the energy is amazing. It

Making things rock on **Live In Texas**.

PHOTO: FRANK WHITE



**"This live collection wasn't something we had planned for a long time."**

carries everything to an entire new level.

**CB:** Obviously, all you have to do is listen to our music to know that we take what we do in the studio very seriously. We spend a lot of time on every song to make sure it sounds as good as it possibly can. But we also take a lot of pride in the way those songs are able to transform when we get on stage. I think we're a very strong live band, and this collection hopefully proves that.

**HP:** You "remixed" **Hybrid Theory** with **Reanimate**. Is **Live in Texas** the equivalent for **Meteora**?

**CB:** We thought about doing a re-mix album for **Meteora**, and we've even fooled around with a few of the tracks. But we'd done that before. We didn't want people to start thinking that every time we released a new studio album, six months later there'd be a re-mix disc of the same material. But we do love the flexibility that our music has, and whether it's in a re-mix form, or in live renditions, that flexibility comes to the fore. You've never heard the versions of the songs that are on **Live in Texas**. In some ways it's like they've been re-mixed.

**BD:** When you spend months in the studio making an album like **Meteora**, you almost feel the need to see the songs take on a life of their own. I think if we felt like those versions of the songs were definitive it would almost make us sad. They're just frozen musical moments in time. And in some ways, that's also what the music on **Live in Texas** represents. We filmed and recorded those shows in Texas last summer, and drew out the best for this collection.

**HP:** Why are there somewhat different song selections on the DVD and on the CD?

**CB:** Everything on the CD is also on the DVD. But the DVD has a bunch of "extra" songs like *With You*, *Don't Stay* and *By Myself*. The CD and the DVD are kind of companion pieces. They're to be enjoyed in different ways. Not everybody has a full stereo system hooked up to their DVD player or computer. So we wanted a disc where the music could be heard in the best possible way. But we also wanted a way of presenting the incredible video footage



**"The reaction from the fans has been amazing everywhere we've gone. It's been more than we could have expected."**

that had been shot. This was the solution we came up with.

**BD:** What I like best about the DVD is that the focus is on us and the music. There isn't some distracting highly-theatrical event going on that's going to make everyone forget who's playing and what they're hearing.

**HP:** You're in the midst of your first headlining national tour, with P.O.D. along as your special guests. How has that been going?

**CB:** The reaction from the fans has been

amazing every-  
where we've

gone. It's been more than we could have expected. You know, even after touring the world for the last three years, and playing literally hundreds of shows, hearing the fans go wild for one of our songs just never gets tired. When they sing along during *Crawling*, it never fails to send shivers up and down my spine.

**"Putting out a collection like this makes perfect sense."**



# ANDREW W.K.

## PEDAL TO THE METAL

BY PATRICK JAMES

**A**ndrew W.K. can talk... and talk... and talk. Fact of the matter is that if we hadn't hung up on him in mid-sentence (in a most-polite manner, mind you) this Michigan-born hard rocker would probably *still* be talking to us now! We first learned two years ago—when we talked to Andrew about his debut disc **Get Wet**—that an interview with this long-haired rocker is something akin to a one-way, stream-of-consciousness, anything-goes rant on the wonders of love, life and rock and roll. And as we resumed our talks following the appearance of his latest disc, **The Wolf**, we immediately discovered that little had changed. If anything, this 25-year-old heavy metal wunderkind (who is threatening to single-handedly revive the "party hearty" hard rock ethic), seems even more enthused and even more energized—if such a thing is humanly possible—than before. While there are those among us who may cast a askance look upon his hedonistic, excess-is-good philosophies, it seems that this is one guy not about to let to the "woe is me" attitudes of the New Metal era camouflage his pure metallic intensity.

**Hit Parader:** How do you feel **The Wolf** differs from **Get Wet**?

**Andrew W.K.:** Everything I learned from the last album was put to work on this one. It's got a lot of the same attitude and energy, but I think I've taken a step forward and looked at the world around me a little more. There's a more open perspective to things. I wanted people to really listen to what I was doing and not just think of it as "party" music. I take the music very seriously, and I hope the people who come to see me are the same way. Life isn't a trial run—it's the only shot we've got. We've got to make the

it's that none of us can have any fear. Whatever may come your way in life—from love to hate—are things that we can't fear. Each of those emotions bring the best out of life. They're all to be celebrated in one way or another. As long as you can experience an emotion, no matter what it may be, then that's something good. It's part of the total human experience, and that's what we need to celebrate every day that we're alive.

**HP:** People have compared this music to '80s sounds made by bands like Motley Crue. How do you react to that?

**AWK:** I'm way too young for any of that. I'm 25—when that stuff was happening in the

dying young, but it's not something I even think about. Any way you look at it, life is way to short. You never get the chance to do even a small percentage of the things you want to do and that you should do. Too many people sit around worried about whether or not they should do something—and if they do, how everyone else will react to it. Don't do that! Just go and do what you want. Forget about rules. Forget about expectations. Just be good to everyone and have fun. We're all in this together.

**HP:** It's been said that you music promotes a sexist attitude towards women. How do you react to that?

**AWK:** Well, it's not true, so any reaction like that would be a total surprise to me. I'm not the kind of person who gets offended by anything, so the idea of being offended by that idea is kind of lost on me. But it does tell me that some people may not really be listening to what I'm saying in these songs. It's all about fun and everyone getting along. There is no victimization involved. It's about our own personal jour-

## "Everything I learned from the last album was put to work on this one."

most of it. That's what this music tells you. We're all young, and we're all alive. If that's not something to take seriously—and seriously celebrate—than I don't know what is.

**HP:** Have you stopped to consider the 'magnitude of your success?

**AWK:** I don't really think about any success that I've had. If I do, I attribute it to everyone out there who isn't afraid to make things happen. This is a record that I hope tells everyone who hears it that anything is possible—if you're willing to make it happen. I made this record for "us"—everyone one of us who believes in music and its ability to make people get out of their seats and just go for it. Everything about this album and the music I make is about never stopping, and never letting anything make you stop. You've got to go for it, and keep going for it.

**HP:** It would seem like there's a real philosophy behind all this "party" music.

**AWK:** There is definitely an attitude, and

'80s, I was a little kid at home getting ready to take piano lessons. That music really didn't have any direct impact on me, but I do understand when people compare the stuff I do with the stuff like that. A lot of that music was a kind of celebration—of sex, of music, of just being alive—and while that really isn't my influence, I can relate to it.

**HP:** If those '80s bands weren't your primary influence, who was?

**AWK:** I'd have to say it was my parents, who exposed me to an amazing variety of music, and who forced me to take piano lessons when I was a kid. That gave me an appreciation of music, and the people who make music, that's never left me. My music today may be a long way from classical piano music, but the attitude is the same. My music isn't really about great playing or great singing. I know I don't sing very well. It's just about going crazy and doing things just as hard and as fast as you can.

**HP:** It almost sounds like you have a "live fast, die young" attitude.


**AWK:** Well, I don't really have an interest in

neys to attaining our goals. Everything is open to interpretation, I guess. But I don't care if you're a guy or a girl, the message is the same. If I was a kid in the audience, I'd definitely be one of the people in the mosh pit really tearing things up. I love to look out there and see a swarm of people just going crazy right along with the music.

**HP:** How does it feel to flip on MTV at just about any time morning, noon or night and see one of your videos?

**AWK:** It just makes me feel stronger. When I see something like that, I just realize that what I'm doing is reaching a lot of people, which is the whole point. This is music for each and every one of us. There's been enough of everyone being down and crying about everything. It's time to get up and celebrate life. We need to all get together and celebrate the possibilities, potential and the opportunity that we each have every day. If we don't take advantage of that opportunity, that's a shame. But nobody's gonna hand it to us; we've got to go out there and grab it.



A full-page photograph of Andrew W.K. He is standing in a narrow alleyway with graffiti-covered walls. He is wearing a plaid shirt, a black leather vest, and light-colored pants. He has his arms crossed and is laughing heartily with his head tilted back. The lighting is dramatic, with strong shadows.

# ANDREW W.K.

## HIT PARADER



# VELVET

**T**he members of Velvet Revolver know that the entire rock and roll world is waiting to check 'em out. They know that millions of fans around the world can't wait to sink their teeth into the hard rockin' riffs and edgy vocals that will soon be coming their way. And they know that media outlets far-and-wide are anxious to delve deep into the band's inner recesses, hoping to turn up some "dirt" that will make the 6 O'clock News... or at least the pages of **Hit Parader**. But for their part, former Stone Temple Pilots frontman Scott Weiland, rhythm guitarist Dave Kushner, and ex-Guns 'N Roses rockers Slash (guitar) Duff McKagan (bass) and Matt Sorum (drums) have developed

what might best be termed a wait-and-see attitude. Part of that comes from the fact that this unit has encountered a number of unexpected (and highly publicized) delays while trying to complete their debut album, while another part comes from the knowledge that with each passing day interest in this star-studded unit just seems to grow by leaps and bounds.

"There's been much more anticipation than we could have expected," McKagan said. "I guess that has its good side and its bad side. Obviously, you want people to be excited about your band and what you can do. But at the same time, you don't want them to feel frustrated when you're not working as fast as they think you should. We

had a lot written about us six

months before the album was scheduled to come out. That's kind of unusual. The last thing we want is for what we release to seem anticlimactic for anyone."

It seems highly unlikely that anything Velvet Revolver release upon the anxiously awaiting world will be viewed as anticlimactic. After all, this is a band featuring some of the biggest stars of the last decade, musicians who've been responsible for selling more than 40 million albums in their various former bands. By combining their forces into a streamlined, no-holds-barred rock and roll act, the VR gang has proven that there's still a large, voracious audience out there, one just waiting to gobble up everything that these rockers might choose to offer.

"I haven't felt this kind of energy between musicians since the early days of Guns 'N Roses," Slash said. "And I haven't noticed as much interest from the fans in a long, long time. I can't wait to have them hear what we've got going on here. It sounds great in the studio, and I think it's gonna sound even more incredible once we get on stage."

Of course, it's not going too far out on the rock and roll ledge to state that for the moment at least all of the enthusiasm displayed by Slash, Duff and their bandmates is built on a foundation of quicksand. Much of this is due to the on-going off-stage problems encountered by Weiland, who after dealing with a number of substance abuse problems last summer, also suffered through a painful divorce late last year. Those around him hope that the talented-yet-tempestuous singer has finally begun to pull the strings of his life back together, which invariably would also serve to further tighten Velvet Revolver's grasp on the brass ring of success.

"It all seems to boil down to Scott's physical and mental well-being at this point," said a well-placed industry source. "If he's focused and together, there's no telling how far Velvet Revolver can go. It helps him a great deal to have a big-time support group around him—especially since some of the guys in the band have suffered through their own personal problems in the past. I honestly think they'll all manage to bring this project home, and when they do they're gonna be as big as they can imagine."

Indeed, at times this budding "supergroup" seems about to explode both literally and figuratively. With a sound as volatile as a loaded .45, and an internal chemistry that's displayed all the off-stage stability of loosely-packed nitroglycerin, it seems certain that this all-star unit is destined to make a major splash in the music headlines over the next few months... one way or another. Yet, there's no denying the degree of commitment that every one of these rock and roll veterans seems to be

**Scott Weiland:**  
The subject of much controversy.



# REVOLVER

## CLEARING THE AIR

BY ERIC NASH

bringing to the VR project. Each has tasted the ultimate in rock and roll fame in the not-so-distant past, and each wants to taste it again. In fact, they may sense that Velvet Revolver could be their last attempt to regain the full power of their stellar credentials.

"It's hard for me to believe that it's been ten years since Guns 'N Roses was touring all over the world," McKagan said. "I've missed it. We've all kept busy in various projects—Matt with the Cult, Slash with his Snakepit and I've had my solo things—but it hasn't been quite the same. Maybe this band will allow us to capture lightning in a bottle for the second time."

In sharp contrast to his bandmate, Slash still isn't sure if he wants Velvet Revolver to ever be caught in the kind of musical hurricane that propelled Guns 'N Roses to instant-legend status. Yet, at the same time, he knows how much he wants this band to succeed. Indeed, those fortunate enough to have heard VR's music seem to feel that it's a virtual slam-dunk certainty that this unit will achieve each and every one of their artistic goals. Of course, how that will translate into commercial success in the highly unpredictable rock world of 2004 is still anyone's guess.

"There seems to be a whole 'return to roots rock' movement gong on at the moment," our inside source said. "You've got bands like Jet and the Darkness showing that a younger generation of groups have already picked up on what great earlier bands were doing. That's why the time might be perfect for Velvet Revolver because not only are they fitting into what is fast becoming a hot 'trend' in hard rock, they're bringing a level of maturity, integrity and history with them that no other band can match."

So Velvet Revolver would seem to have it *all* goin' on! In name they pay tongue-in-cheek homage to this unit's Gun-totin' past, while musically they manage to blend the classic sounds of rock's past with the cutting edge of today. What ever way you may choose to view this particularly gifted unit, however, there's no denying that through their style, their attitude, and yes, their name, the band known as Velvet Revolver has quickly managed to rekindle many of the long-dormant sparks of "vintage" hard rock. Such a notion brings a knowing grin to Slash's face.

"We're just doin' what we do," he said. "We're not trying to fit in or teach anyone any rock and roll lessons. What you have here are five guys who really enjoy playing together and who really enjoy making some kick-ass rock and roll music."

**"THERE'S BEEN MORE  
ANTICIPATION THAN WE EVER  
COULD HAVE EXPECTED."**

PHOTO: GEORGE CHIN



# JET

## Everything Old Is New Again

BY RYAN ABRAHAM

**T**here's so much about Jet that reminds you of other bands. Their name pays homage to the hard-rocking high-point of Paul McCartney's post-Beatles career, while good looking brothers Nic (vocals/guitar) and Chris Cester (drums) recall the halcyon days of the Kinks' Davies boys or the Gallaghers of Oasis... without those annoying feuds. The title of their debut EP, *Dirty Sweet*, was drawn directly from a T. Rex tune, while the music featured throughout their first world-wide album, **Get Born**, has drawn direct comparisons to everyone from AC/DC to the Rolling Stones, with just about every great rock and roll band in-between thrown into the mix for good measure. But despite the seemingly endless musical comparisons that can be made between Jet and countless noble hard rock predecessors, the fact of the matter is that the brand of rock and roll made by the Cester boys along with guitarist Cameron Muncy and bassist Mark Wilson stands as something as fresh, vital and alive as anything currently inhabiting the 21st Century music scene. Recently we caught up with Nic and Chris to get the inside scoop on this exciting Australian-based unit that seems intent on reinventing the rock and roll wheel.

**Hit Parader:** Have you gotten tired yet of the near-constant comparisons Jet gets to other rock acts?

**Chris Cester:** Sometimes the way I feel about it depends on the bands we're being compared to. That makes a difference, doesn't it? I mean we've never tried very hard to disguise our love of great rock music, so if people pick up on that and recognize what we're doing as continuing—and hopefully adding to—some great musical traditions, then I have no problem with it. But if critics are being lazy and simply want to dismiss us as something similar to this band or that,

then I do have a bit of a problem with it.

**Nic Cester:** We're offering up something that's totally fresh in that it's our own vision of what rock and roll should be. We have studied our rock and roll history. We know we can trace it back to the source and take it from there. So we've drawn from that source, but we've done so with our own twist on everything... I hope.

**HP:** Growing up in Melbourne, somewhat out of the rock main-line, what spurred your love of rock and roll?

**CC:** It's rather strange, because it wasn't designed for it to be like that for us. Our parents loved classical music, and that

**"This is our version of what rock and roll should be."**

was mostly what they kept around the house. It wasn't our cup of tea. Thankfully, they also kept a few more modern reference points in the household musical library—most notably the Beatles' **Abbey Road**. That one had a big influence on us. That album kind of spurred my brother and I to form our first band together.

**NC:** What also played a major part in our musical direction was when grunge first hit Australia in the early '90s. We were both quite young at the time; I was probably around 12 or 13 at the time while Chris was around 10. But we knew we *hated* that stuff from the very first time we heard it. I had this amazing image of rock and roll in my head, and it didn't involve being depressed and moping around all the time. It wasn't the Stones or the Who or the Faces—the bands that I grew up idolizing. It was almost the exact opposite of that. I didn't want to see music go in that direction, and it had a major impact on us because we were

determined to do whatever we could to pull it back in what we viewed as the right direction.

**HP:** How difficult was it to get noticed when you were playing decidedly unconventional music in out-of-the-way Australian clubs?

**NC:** It was very difficult, and at times it was also very frustrating. I don't want to even think about the number of times when I thought that our fate was going to be playing in those clubs forever. But we got lucky. The Vines were another band that was playing in some of the same clubs we were—though they started a few years earlier and had more of a following. But as people started to pick up on them, we managed to get noticed in the process. It opened the big door for us and allowed us to finally get some recognition away from a very tight circle.

**CC:** We always had a lot of belief in ourselves. But I don't know if we ever had confidence that things would get anywhere near as big as they have. We wouldn't have been content just playing in those clubs and knowing that our music was good—we wanted that larger audience.

**HP:** **Get Born** has become both a critical and commercial success. Why do you think it's hit such a positive nerve in so many people?

**CC:** Hopefully because there was a need for a band to come along and play this kind of music. There's been enough of the down-at-the-mouth music over the last decade or so. There's a long, glorious history of rock and roll out there, and it's time for a new generation to appreciate that and get behind that kind of music.

**NC:** Our goal was always to make an album that was very contemporary. You can hear the influences, but you also know that we're doing it our way. And to us perhaps the most important thing is that there's a lot of depth to this album. It's not just a one-track rock and roll disc where everything sounds the same. The great albums made by the Beatles and the Stones always had amazing diversity. And while we're not foolish enough to directly compare ourselves to bands like that, the approach they perfected so long ago still serves to inspire us today.

**HP:** Is there one song on the album that holds particular significance for you?

**NC:** Maybe *Radio Song*, because not only is it a little different from some of the other things on the album, but it means a lot to us because of what it represents. It has a certain feeling of resignation about it that reflected the frustration we felt when we were back in our club days. We didn't see a way out. We couldn't have imagined that we'd be sitting here today in America talking to the national press and having people get this excited about Jet. That song kind of keeps everything in perspective for us.





**JET**

**HIT PARADER**



BY DAMON LANCASTER

# THE DARKNESS

## PERMISSION GRANTED

"We love putting on a real show."

**T**here's nothing in the world quite like a big-time New York City "buzz"! No, we're not talking about any sort of reaction you might derive from imbibing upon an illegal substance, or partying just a little too-far over the line. What we're talkin' about here is the kind of unmistakable, unbreakable, downright unshakable vibe created by a true Big Apple event. It's the kind of buzz you can feel humming through the dirty, narrow, crowded streets of downtown, the kind of buzz that passes an almost palpable shot of pure rock and roll energy through the night-time air. And make no mistake about it, when the Darkness played their first "official" NYC gig, the buzz was more than enough to bowl over even the most jaded, seen-it-all Noo Yawk rock veteran.

But somehow the level of commotion this chart-topping European hard rock entry was creating among their State-side followers seemed somewhat lost on vocalist/guitarist Justin Hawkins, his guitar playing brother Dan, bassist Frankie Poullain and drummer Ed Graham. Indeed, as they rather casually got ready for their night's work in the group's grungy pre-concert dressing room, it almost seemed as if they were immune to the level of energy that surrounded them. It wasn't as if these London-based rockers weren't impressed by the degree of interest the traditionally jaded New York crowd was prepared to heap upon them. It was more a case of after having survived an even greater degree of fan frenzy and media overkill back home, this power-packed quartet seemed almost oblivious to it.

"It's definitely different in America," Justin said. "But after you've seen your faces plastered on the front of both the British rock magazines and the daily papers, you try your best not to get caught up in too much of that. At some point it begins to take away from the music. It doesn't help your focus one bit."

As soon as they hit the stage, it certainly appeared as

if on this night at least the Darkness would have no trouble focusing. Drawing extensively from the debut world-wide release, **Permission to Land**, the band dug deep into their riff-happy treasure chest of party-hearty rockers to get the sold-out throng on their feet from first note to last. With musical images of everyone from AC/DC to Def Leppard being created by this unit's accessible, pedal-to-the-metal style, and with the charismatic Justin recalling the late Freddie Mercury with his chest-bearing black-and-white jumpsuit, there was no mistaking this

band's roots and influences. But rather than coming across as some sort of campy, retro rock "joke", on such songs as *Black Shuck* and their recent hit *I Believe In a Thing Called Love*, the Darkness managed to convey a feeling of total rock and roll

conviction.

With Dan Hawkins laying down a wall of guitar thunder with his vintage Les Paul guitar, and the band's rhythm section moving things along at a sprightly pace, it was still left up to the golden-dressed Justin to steal the show. Riding atop the shoulders of a burly security guard (a la Angus Young) Hawkins made his way throughout the packed hall... while never missing a lick on his battered SG guitar. While such "tricks" have unfortunately long-since been eradicated from the performance vocabulary of most hard rock bands, for the Darkness they only served to further enhance the fun-loving fury that this unit created.

"It's all about having fun and making sure that the fans are enjoying themselves," Justin said as he cooled off in the band's crowded post-concert dressing room. "Anyone that takes themselves too seriously won't understand a lot of what we do. But that's fine with us. They can stay home and sit in the dark listening to their favorite bands. But if anyone wants to come out and have a party with us, we'll always welcome them with open arms."

**"American fans are catching on... slowly but surely."**

PHOTO: SCOTT GRIES/GETTY IMAGES





**JUSTIN  
HAWKINS**  
**HIT PARADER**



BY DAMON LANCASTER

# THE DARKNESS

## CREATING A SCENE

The Darkness leave no room for middle ground. Either you love this British-based, retro rock unit with all your heart and soul, or you despise them with an equal passion. That's the kind of reaction vocalist/guitarist Justin Hawkins, guitarist Dan Hawkins, bassist Frankie Poullain and drummer Ed Graham seem to enjoy eliciting from their frenzied fans on both sides of the Atlantic. As their debut album, **Permission to Land**, continues to rocket its way up the State-side charts—thanks to such break-out singles as *I Believe In A Thing Called Love*—this quartet's ability to cast an almost satirical (though sincerely heart-felt) eye upon hard rock history, has managed to draw praise from those who "get it" and outright disdain from those who don't.

Mixing AC/DC-styled guitar chords, with Queen-influenced stage shows and vintage Def Leppard hair styles, it's easy to understand why the Darkness have become the apple of so many eyes—and the spit in the eye of so many others. After all, in these decidedly New Metal times, when angst and aggression seem to be the code words for instant hard rock acceptance, do we really need a glam-barn-thank-you-m'am metal band sporting a party-hearty attitude—especially one whose frontman's singing style has been derisively compared to that of Tiny Tim's? Judging by the reaction that this unit's sound has already generated, apparently we do!

"We know that we do create a stir," said Justin with a characteristic smirk. "That's part of the fun for us. We want to see people in the audience with their eyes open in surprise, if not amazement. We don't even mind if more people hate us than love us—we expect that. But we've learned that we can't really change people's way of thinking... and we don't want to! Making music is something very important to us. It's not some kind of gimmick or some trick. Just listen to the

album, or come see us live, and I think you'll understand. For the Darkness, the most important thing is that we'll do anything in order to get people to take a little extra notice."

One of the things that the Darkness are doing these days in order to ensure they get that "little extra" attention is hitting the American tour trail, and hitting it hard. Throughout the spring, and now again in the summer of '04, these English aces have gone on the road, garnering rave reviews and creating caustic chaos wherever they've plugged in and turned up their amps to "11". Indeed, much like their look and their music, the Darkness seem intent on doing things the "old fashioned way"—by getting on their tour bus and going... and going... and going until the wheels come off both figuratively and literally.

"One of the things you note if you look at your rock and roll history books is that the only real way for a British band to make sure that they get noticed in America is by touring their asses off. That was true in 1970, and it's still true today. It's great that radio and MTV have given us a head start, but we want to go out there and meet the fans one by one. That's the way to really get the momentum started. People may have heard of us, they may have even seen us on TV, but until they come out and see us, they haven't really gotten the full message."

Getting the entire musical message that the Darkness bring forth isn't as easy as it may initially appear. While at times this unit may come across as an almost two-dimensional "cartoon" featuring big hair, big guitar licks and musical hooks big enough to land a whale, the undeniable fact is that there's more to this quartet than meets the eye or ear... much more! Contained within such songs as *Black Shuck*, *Get Your Hand Off My Woman* and *Stuck in a Rut* is clear evidence that this is a band that has not only learned their rock history lessons well, they've actually *absorbed* them. With their tongues firmly-planted in their slightly mascaraed cheeks, this metal-meets-glam unit seems quite at home when comparisons to some of rock's most legendary forces are thrown their way. Not only do these guys accept such analogous words, they actually seem to encourage them.

"I can understand it when people compare some of the things I do to Freddie Mercury," said Justin in regard to the late, legendary Queen frontman. "After all, we both have a fondness for wearing stripes on stage! And if when I jump on a friend's shoulders and go throughout the arena when playing my guitar, people do think about Angus Young. That's fine with me. These are my idols, the people I grew up admiring. They're great talents, and great entertainers. Too few people are trying to entertain in rock and roll these days. Perhaps we can change that."

There's no question that if confidence leads directly to success, then *nothing* is about to stop the Darkness from attaining each and every one of their avowed rock and roll goals. This is a band that wears their outrageous attitude like a badge of honor, and as their latest single, *Growing on Me*, picks up where their previous one left off (thanks in part to the somewhat amorous pterodactyl that appears in the song's video), it seems that nothing is about to deter this fearsome foursome from accomplishing what they set out to do—to save rock and roll, perhaps from itself! It's a difficult task, but it's one that Justin Hawkins and his boys seem primed and ready to tackle.

"We've already show Europe what we can do," he said. "**Permission to Land** was the Number One album back home. In fact, it's reached a ridiculous point there where the media literally camps out in front of our homes in order to take unflattering photos of us. But America is entirely a different matter. It's so much bigger, and it's very unpredictable. It's very important to us to get recognition here because this is the true home of rock and roll. We English have only 'borrowed' it from time to time. But we're doubly intent to prove that we can take what we've learned and hold our own with anyone. So no matter what you may think of us now, you'd better get ready, because we'll be in your home town soon."

**"Making music is something very important to us. It's not some kind of gimmick or trick."**



**THE DARKNESS**



**HIT PARADER**







# HIT PARADER

## KURT COBAIN REMEMBERED



SEARCHING  
FOR NIRVANA



THE RISE  
& FALL OF  
A ROCK GOD



THE WHOLE  
TRAGIC TALE



CLASSIC  
NIRVANA  
INTERVIEW







# KURT COBAIN

## 10th Anniversary Tribute

**I**t's hard to believe that a decade has now passed since Kurt Cobain ended his own life in April, 1994. Since his passing, both his legacy and that of his band, Nirvana, have continued to grow, proving that their commercial and artistic impact on 2004 may be almost as strong as it was on 1994! But it seems highly unlikely that such success would have brought much of a smile to Cobain's oft-troubled face. Indeed, he was a man who often seemed to be carrying the weight of the world on his shoulders.

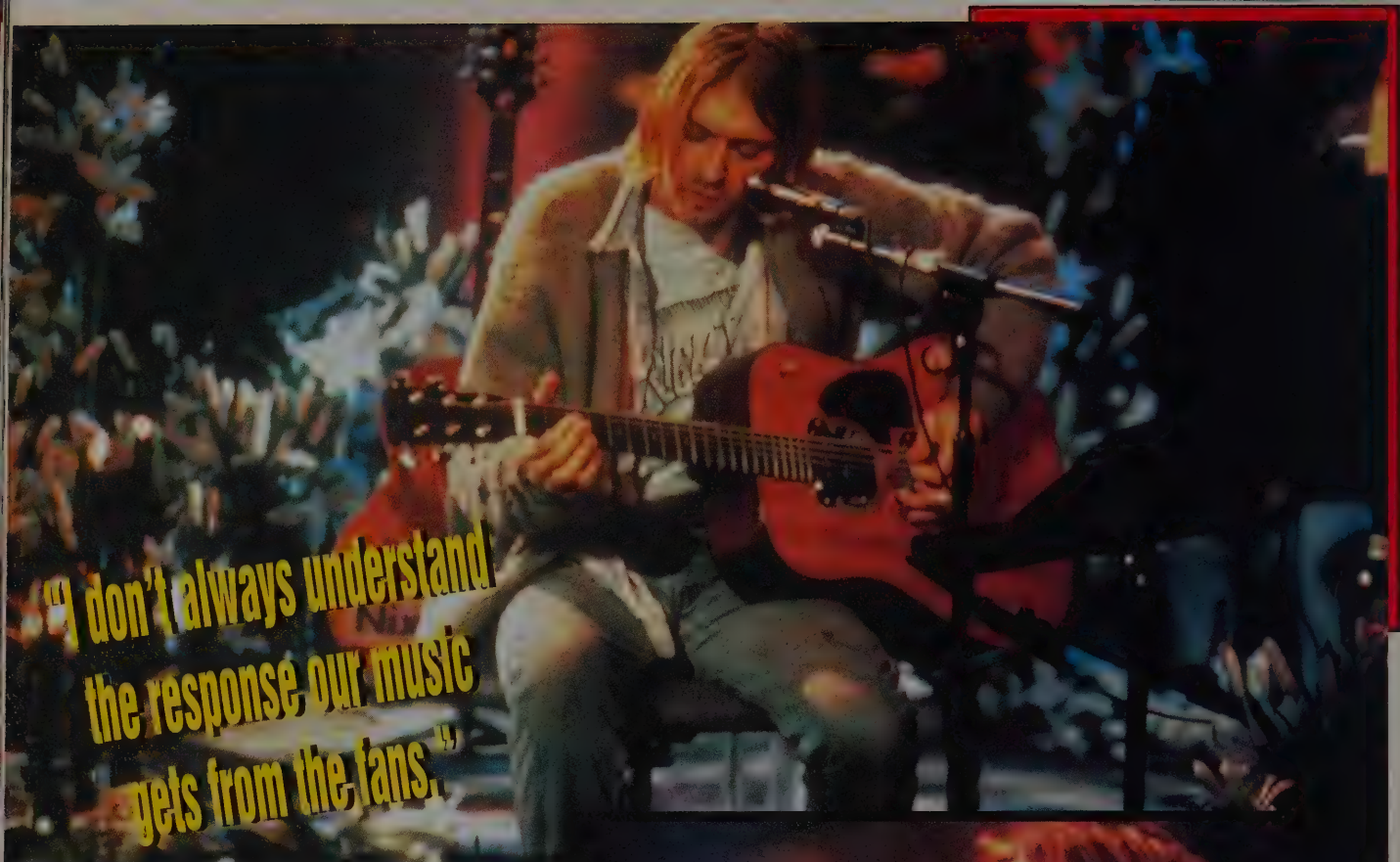
During his all-too-brief lifetime, Kurt Cobain continually wrestled with the demons of celebrity, of fame, of living in the harsh glare of the public eye. As his notoriety grew, and as the attention focused on Nirvana continued to escalate throughout the early '90s, Cobain began to withdraw more and more into a world of his own design—a "safe cocoon" away from media and fan scrutiny, a private haven that too often was filled with the potentially lethal combination of alcohol and drugs. Indeed, many would say that it was fame—and the myriad problems bestowed on a delicate soul ill prepared to handle the responsibilities inherent in such acclaim—that eventually killed Cobain only three years after his group first rocket-





**KURT COBAIN**  
**HIT PARADER**





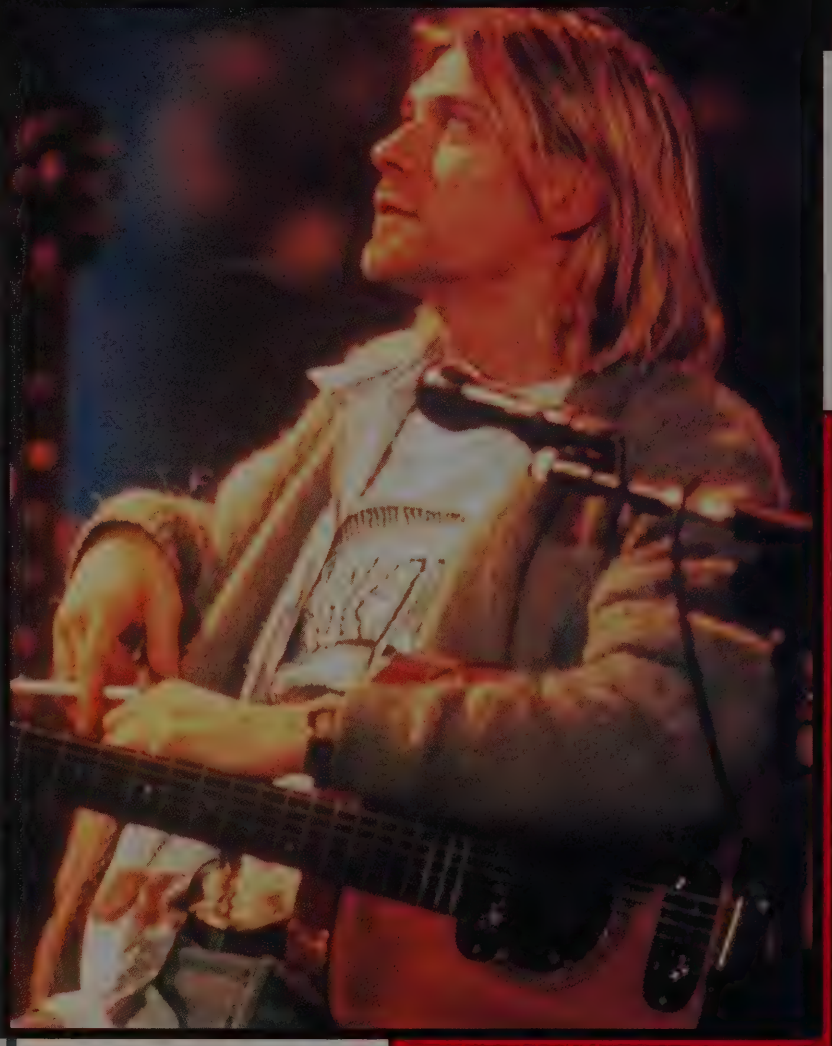
**"I don't always understand  
the response our music  
gets from the fans."**

ed to international fame and fortune. Others might speculate that his premature demise was simply the destiny of a brilliant, though fragile artistic candle whose fate was to be snuffed out too soon, leaving millions around the world living in the darkness of despair.

Yes, ten years have now passed since Cobain's tragic death. For many of those who've watched with amazement as the legacy and legend of this musical master have continued to grow since his passing, it still remains difficult to place his suicide in a proper perspective. To some, Nirvana's enigmatic frontman was the unquestioned, though unwitting spokesman for his generation, the rocker best suited in manner and attitude for bringing forward the compelling problems—feelings of alienation, anguish and despair—that so characterized and distinguished membership in what was then called Generation X.

To other viewers of the rock world, Cobain's passing left less of a permanent mark. To those observers of the contemporary music scene, he was merely a deeply troubled soul, an obviously talented performer whose well-documented personal weaknesses and inability to deal with either success or stardom had long since marked him as a prime candidate for premature martyrdom. Yet, when news of Cobain's suicide hit the rock wires on that cool April day, there was a near-universal agreement that once again the music world had been robbed of one of its most shining stars—a light that had perhaps burned too brightly and too quickly to survive the inherent pressures of public adulation.

Quite obviously, Cobain was never a performer who actively sought the often-intoxi-







**KURT  
COBAIN**

**HIT PARADER**





often associated with early-'90s rock and roll. In many cases the words that formed the foundation of the band's songs seemed to be windows looking in on Cobain's troubled mind, artistic statements that were simultaneous yells of outrage and cries for help. That so many fans were able to personally relate to Cobain's painful ordeal continues to speak well of the singer's unparalleled insight—and continues to bode ominously for the state of America's youth in the 21st Century.

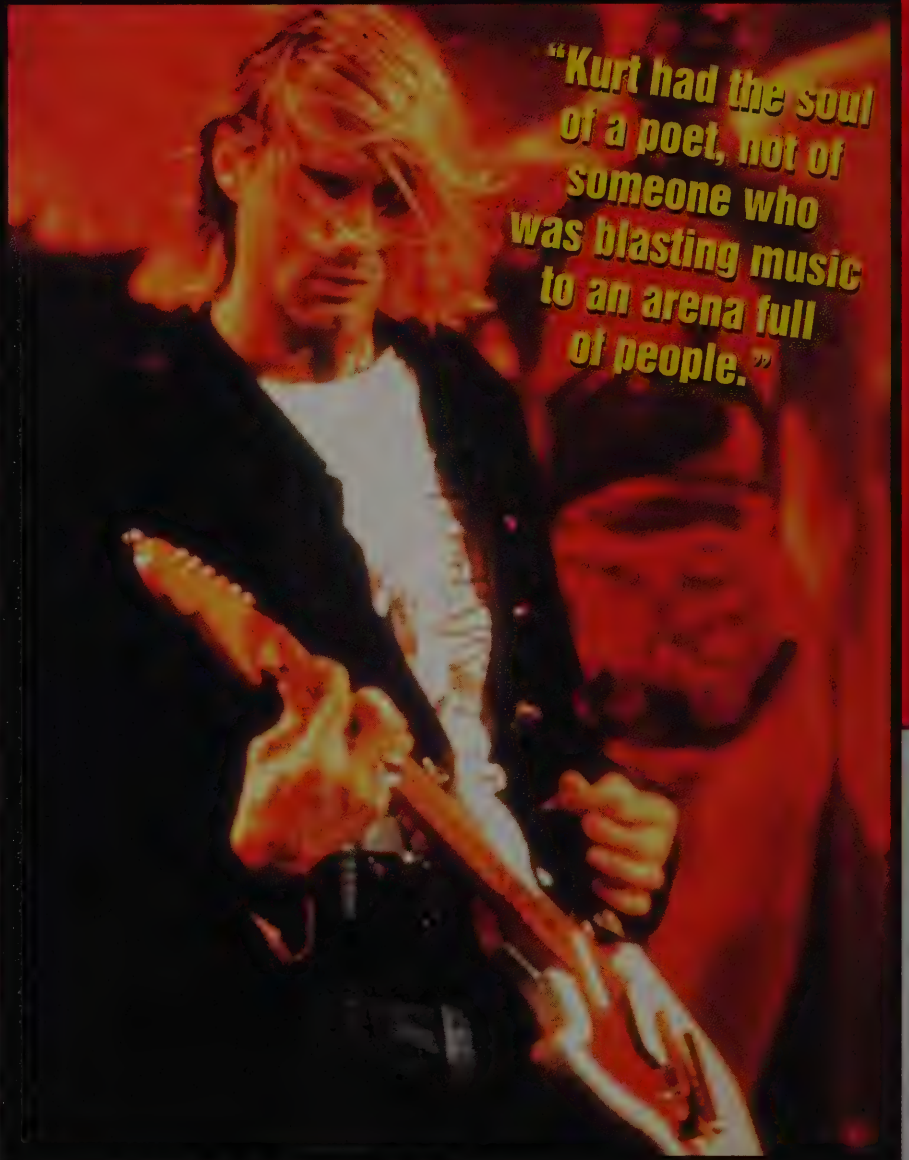
"Kurt was thrown into his role as a star and a spokesman," a record label source stated. "That was just about the last thing he ever wanted. He had the soul of a poet, not of someone who was blasting music to an arena full of people."

By the time of his death, playing those arenas had become an econom-

cating lure of rock stardom. In many ways, he was rock's first anti-star, someone who would have been far more comfortable performing in front of 200 patrons in the local bar than in front of 20,000 in a giant arena. When the singer placed a shotgun in his mouth and pulled the trigger on that fateful afternoon, he was leaving behind a world that had become just too painful for him to deal with. Life in rock's fast lane—the dream of so many other musicians—was a living hell to Cobain. The constant stream of fan acclaim—as well as the various pressures placed upon him by record label executives and demanding concert promoters—had the tempestuous singer constantly questioning his own worth, as well as whether his words were being properly presented to, and accepted by, the millions who had christened Cobain their personal "messiah." For anyone such responsibility would be cause for introspection—for Cobain it became a cross too heavy to bear.

"I don't always understand the response our music gets from the fans," he had said shortly before his death. "I find their reaction really great, and really strange. I wonder if they honestly know what the message is. I think about that a lot."

To many of his closest confidants, all-too-often Cobain appeared to be on the verge of becoming totally trapped in his own personal universe of thought. For the millions of followers who spent countless hours closely listening to his music, and then dissecting his lyrics in their never-ending attempt to analyze Cobain's complex artistic psyche, Nirvana's approach was in direct contrast to the throw-away fluff so



**"Kurt had the soul of a poet, not of someone who was blasting music to an arena full of people."**





**COBAIN**  
**HIT PARADER**



ic fact of life for Nirvana— yet it was certainly something neither Cobain nor his bandmates ever chose to embrace. But the simple reality of it all was that if the band wanted to tour, the arenas had become a necessity; costs were too high, and demand was too great for the group to do it any other way. It was hell for Nirvana to go out on a nightly basis and play their ear-blasting, yet eminently intimate songs of love, life and personal turmoil in cavernous halls. In fact, those around Cobain reported that the singer had gone back to drinking heavily and doing drugs during what would prove to be the band's final tour partly due to his depression, and partly due to his recurring stomach problems.

"People think that we're rich rock stars," Cobain stated in one of his last interviews. "That's just not the case. When we started putting this tour together, we quickly found out that if we did it the way we wanted to do it, playing in medium-size places where we could see everyone and they could see us, we'd take a financial bath. Playing the big places just became a necessity."

No matter how much Cobain may have detested the impersonal ambiance provided by arenas designed more for watching basketball than listening to music, it seems highly unlikely that performing in such facilities was the straw that broke the proverbial camel's back. More likely, what pushed the singer over the brink to suicide was the difficulty he and wife Courtney Love were having in maintaining rights to their then-two-year-old daughter, Frances Bean.



According to those in-the-know, officials from the Seattle child welfare agency had been investigating the couple's rumored drug use, and talks were underway that may have eventually led to the child being taken away. This situation apparently was what rested at the heart of Cobain's despondency on that trag-

## COBAIN REMEMBERED

A decade. That's how long it's been since Nirvana's legendary Kurt Cobain took his own life. A decade. A lifetime in terms of "rock and roll years." Time enough for an entire new generation to

have grown up under Cobain's pervasive influence. A decade. More than enough time for the story of Cobain to have grown into legend, and more than enough time for the true motivations and inspirations of this tempestuous artist to have become rather distorted under the ver-pressing weight of rock and roll history.

"Kurt was the kind of guy who would have been very satisfied playing in small clubs his entire life," explained Nirvana bandmate Krist Novoselic. "I knew him for a long time before Nirvana made it big, and I really can't remember a time when he ever discussed being a star—or even being successful. As long as he could make enough money to put gas in the car and buy strings for his guitar he was content. He was a simple guy with

very complex thoughts running through his brain." Kurt Cobain was a performer and visionary, yet he never managed to come to grips with the fervor his music created—nor with the stardom his success generated. Now, nine years after his tragic

death, Cobain remains The Legend to millions of fans around the world. His lyrics are still scrawled on walls everywhere by the disenfranchised and the forgotten, while his mournful face adorns T-shirts proudly worn by those who continue to view him as the voice of their hopes, their dreams and their desires. Like Hendrix, Morrison and Lennon before him, Cobain has become the somewhat unwitting symbol of an era, a young man at the supposed peak of both his life and his creative powers who never had to face the hazards of growing old. His image, his attitude and his music are forever trapped in time—like a fly fossilized in amber—to be analyzed, agonized over and appreciated by generations yet to come.

"I wonder if Kurt ever considered the lasting impact his music would have," a long-time Nirvana confidant asked. "I believe that he had the classic rock and roll attitude—that music was temporary and almost illusory. You'd go on stage, bash things out for an hour or two, then go home. To Kurt it was that simple. That was the fun, that was the release. His agony, his pain—or at least some of it—came from the way he believed people comprehended what he was trying to say. He was bearing his soul in front of millions. How many of us could truly deal with that?"

For many, Cobain has emerged as his generation's James Dean, another immensely talented, immensely troubled soul taken from us far too





DICE



**COBAIN**  
**HIT PARADER**





emotional guy, a very delicate person in many ways. It didn't take much to push him over the edge. When he got married we all saw it as a good step for him. We all thought the baby would give him the reason for going on. I guess we were all wrong."

For many, the decade that has now passed since Cobain's untimely end have passed like the blinking of an eye—for others the years have seemed like a lifetime. But despite the passing of time, perhaps the most haunting question surrounding Cobain's tragic demise still remains unanswered; what is it about the rock and roll lifestyle that seems to draw so many "delicate" souls to its intoxicating flame? How ironic that Cobain died at the age of 27, the same age that saw earlier rock icons Jimi Hendrix and Jim Morrison both meet their own tragic demise. What is it that makes so many succumb to the pressures—and pleasures—inherent in the rock approach? Just in the last few years, the tragic deaths of Drowning Pool's Dave Williams and Cobain's contemporary, Alice In Chains' Layne Staley, have only served to added additional fuel to this smoking cauldron of concern.

Has rock become the last great poet's escape; the forum through which the great creative minds of our generation must speak? Certainly Kurt Cobain was a unique and special talent, a singer/guitarist/songwriter who saw both the sadness and the wry humor in the world around him. Ask anyone who ever had

ic day back in April, '94. Supposedly he had also experienced a bitter falling out with bandmates David Grohl and Krist Novoselic in the weeks prior to his death, with Cobain stating that Nirvana had gone as far as it could or should. But unquestionably it was his domestic prob-

lems that rested most heavily on Cobain's troubled heart.

"That baby meant so much to him," a friend related. "I know a lot of people around him hoped that having the baby would give him more strength than he had in the past. He was always such an



## COBAIN REMEMBERED

early. In many ways Cobain and Dean were kindred spirits, both of whom through their every word, action and deed stood for rebellion and change. Both were young men who lived

life on the cutting edge, never fearing to go one step over the line in order to find new experiences that would heighten their lives and add further depth to their artistic vision. Ironically, some 40 years after a car crash took his life at the tender age of 24, Dean remains the ultimate Rebel Without A Cause; nearly a decade after his passing, people are perhaps just beginning to fully comprehend the cause that Cobain's musical rebellion represented so well.

"I just play music," Cobain once stated. "Some people try to make too much out of it. Just listen to it and enjoy it."

It now seems safe to say that people will continue making "too much" out of Cobain's music for decades to come. Whether he will go down in history with the likes of Beethoven or the Beatles, or

merely emerge as an important footnote in musical history books still remains to be seen. Yet it seems impossible to comprehend a time when the contributions of both Cobain and Nirvana will not be appreciated for their precedent-shattering frankness

and bold alternative explorations. As long as there is a form called rock and roll, and for as long as there are kids filled with hopes, dreams and fears who turn to that form for escape and empathy, Nirvana will always be hailed as true musical saviors—the band that almost single-handedly saved rock and roll from itself.

At a time when mousse abusing charlatans were dominating the charts, and one-dimensional pop poseurs had taken control of rock's collective consciousness, Nirvana came along with a sound full of punk aggression and metallic angst to help make rock and roll believe in itself again. Cobain's often vitriolic, occasionally amusing, always insightful words rang true to a new generation just beginning to seek their own way in the world. He was anointed the Voice Of A Generation—the man best able to put the myriad problems confronting his peers into song. The pressures of such a responsibility weighed heavy on Cobain's soul. Whether those pressures eventually led to his demise is still open to speculation. But one undeniable fact remains. Through his attitude, his appearance, and his music, especially on such albums as *Nevermind*, *In Utero* and even the band's hits collection, *Nirvana*, Kurt Cobain was, is and will always be a true rock and roll legend.





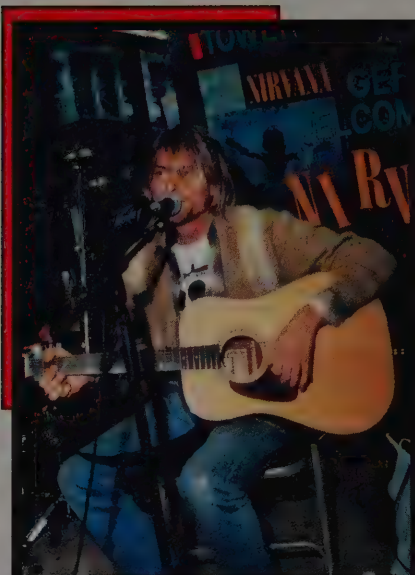


**COBAIN**  
**HIT PARADER**



the pleasure of spending time with Cobain and their words will most likely be the same; here was a guy who gave a damn. He cared about the right social issues, about the people who listened to his music, about his family and his friends... he apparently just didn't care enough about himself.

In the three amazingly short years that Nirvana reigned at the top of the rock world, they made a musical statement for the ages. Perhaps no other hard rock band captured the attitudes of their era better than Nirvana. From the moment *Smells Like Teen Spirit* blasted the band into public consciousness around the world, Cobain knew there was no turning back. There would be no returning to the underground status the band had enjoyed during their early recording career. Whether they liked it or not, they were bound to be something



big—something important.

Kurt Cobain and Nirvana made special music at a very special time in American history. They were the eyes, ears and—most importantly—the voices of a young generation that was being too often taken for granted. If Cobain served as some sort of sacrificial lamb in order to create more interest in that generation, so be it. At least then his passing would not have been in vain. Perhaps the greatest legacy that Cobain can leave behind is the sad lesson that seemingly every generation must learn for themselves. It is the lesson that one man's dream may be another man's prison. That the pain of flying too high must never be combatted by drugs or drink. Perhaps the final word must be that we let the strength of Nirvana's music be Kurt Cobain's legacy, not the unfortunate weaknesses of the man that created it.

## KURT COBAIN SEARCHING FOR NIRVANA

**K**urt Cobain always enjoyed a somewhat unusual outlook on music—and on life itself. This native of tiny Aberdeen, Washington (about 70 miles southwest of Seattle) started his professional career as a sawblade painter, specializing in wildlife scenes and seascapes. His artistic interests eventually took him to the Grays Harbor Institute of Northwest Crafts where he first encountered Krist Novoselic. When Cobain discovered that Novoselic's artistic specialty—gluing seashells onto burlap—was as exotic as his own, an immediate friendship was formed. "I asked Kurt what his thoughts were on a macaroni mobile piece I was working on," Novoselic said. He suggested I glue glitter on it. That really made it."

Soon the two aspiring artists decided to give up their burgeoning art careers for a shot at playing rock and roll. They moved to Tacoma where, working with a succession of drummers, they put the first incarnation of Nirvana together. Their sound was raw and raucous, owing more to pure punk energy than anything else. But the packed houses they quickly began drawing to local clubs earned them a reputation that soon reached the ears of Sub Pop Records in Seattle, the original home of such acts as Soundgarden and Mudhoney. They soon signed with the label and released a single, *Love Buzz*. The response to the song was so strong in the Seattle area, that the band proceeded to record a debut LP, *Bleach*, in 1989.

"We were amazed we were putting out records," Cobain said. "We were, and are, still learning. But we never cared that much for professionalism as long as the energy was there. It's the same way with our live shows. We're out of tune, and we use a lot of feedback. That's not on purpose or because we don't care, we're just musically and rhythmically retarded and we play so hard that we can't tune our guitars fast enough."

That attitude quickly became Nirvana's calling card; their off-center humor serving as an irresistible lure to millions of fans around the world. After all, how



many bands are going to admit to being "musically retarded"? We all know that there are plenty of groups around that fit that bill (including some of the most successful), but admitting it is just one of the qualities that made Nirvana so special. As it happened, the response to their debut LP allowed the group to expand their horizons, and by mid-1990 they had toured throughout the western U.S., and in the process had discovered Dave Grohl, who ended the band's Spinal Tappish trouble with drummers. Their efforts eventually led them to seek a major label record deal, and by late in the year they were in the recording studio laying down the tracks for *Nevermind*.

"Being on a major label has had no effect on *Nevermind*," Cobain said. "Except that it was nice to have the freedom to take more time on the songs if we wanted to. We recorded *Bleach* in six days. We did this one on three weeks. That's still very fast when you consider that amount of time a lot of bands take in the studio. Otherwise, we treated the album the same as if we were putting it out ourselves. Sure, we felt pressure to stay underground. We're experiencing the typical

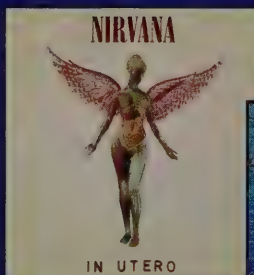
independent-band-going-onto-a-major-label-punk-rock-identity-crisis. That's why we're vomiting on stage and smashing our gear more than ever now—all for the kids!"

Today, with the Cobain/Nirvana legacy being renewed once again thanks to the success of various Cobain-inspired books and projects and a series of band-related "hits" collections, it seems as if a fresh generation of rock fans have begun to appreciate the unique musical perspectives of this precedent-shattering trio. Perhaps they never were as good, as important, as culturally significant as

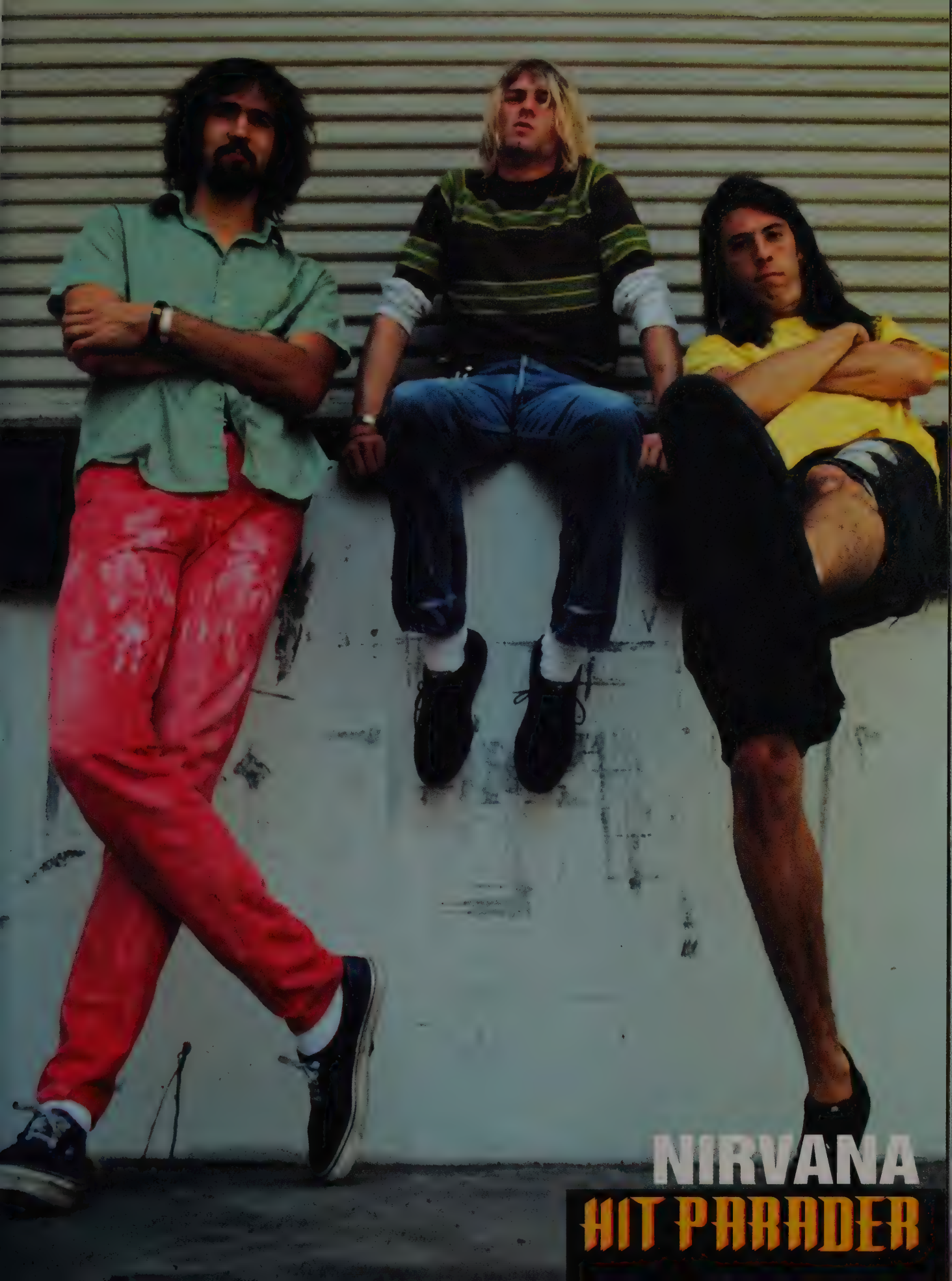
the media would have your believe—but maybe, just maybe, they were even more important. After all, this was the band that forever altered the perspectives of the rock world, changing the face of contemporary music at a time when it seemed as if the entire rock empire was going to fall into a bottomless pit of commercialism and corporate greed. If they accomplished nothing else, the mere fact that Nirvana almost single-handedly saved rock and roll for destroying itself is enough to ensure their permanent place in the musical pantheon.

"We're just some guys playing music," Cobain said.

"But we're not just another mindless band asking people to forget important issues either. There's no rebellion in rock and roll anymore. No one, especially people our age, want to address important issues. They'd rather say, 'Nevermind.' I hope we can influence the mainstream and shake up the kids. Maybe we can change some kid's life and stop him from becoming a welder or a sleazy lawyer."







**NIRVANA**

**HIT PARADER**



# NIRVANA

## A CLASSIC HP INTERVIEW

**P**erhaps no other band ever hit the rock world with the impact of Nirvana. From humble beginnings in Aberdeen, Washington, few could have imagined that this power-packed trio would soon revolutionize the entire music world. Even when their major label debut, **Nevermind**, was released in 1991, no one could have expected the disc to do much more than establish the band as a strong "cult" contender. But almost instantly, thanks to the immediate response to the album's debut single, *Smells Like Teen Spirit*, the disc rocketed to the very top of the charts, shooting past the million sales plateau in the process and introducing the entire world to the quasi-mystical powers of "grunge."

Not bad for an admittedly "underground" trio from Seattle, whose previous disc, **Bleach**, had sold barely a tenth the number of copies as their initial major label effort. But success never changed guitarist/vocalist Kurt Cobain, bassist Krist Novoselic and drummer Dave Grohl. In fact, when we first caught up with them soon after the release of **Nevermind**, you would have had a hard time believing that this was one of the hottest rock bands in the world. To Nirvana, stardom never meant big cars, flashy clothes and tons of groupies. Rather it always meant simply being able to get on stage and do what they do best night in and night out.

The tragic death of Cobain in April, 1994 brought a sudden and unexpected end to Nirvana's reign as rock and roll royalty, but over the ensuing years, their prestige and power has only seemed to grow. Now, with their "new" disc, **Nirvana**, helping to introduce a new generation of fans to Nirvana's raw charms, we thought this would be the perfect opportunity to once again run this classic interview with the one-and-only Nirvana.

**Hit Parader:** Do you find that your long-time fans react a little differently to you now?

**Kurt Cobain:** I don't think we've really noticed too much of that. It's not something we spend too much time thinking about. None of the fans we've talked to have said anything like that. Most of them are very happy for us, and they all seem to like album. I know there is a temptation for people to think a band will change when they go from a small indie label to a major; even I thought that was true. But I don't think it has been true for us. A few fans have noted that our sound has changed a little, but that's about it.

**"It's hard to believe that so many people are interested in us and want to meet us and talk to us."**

**"Doing just one thing can get a little boring after a while, and one thing this band doesn't ever want to be is boring."**

**HP:** In what ways do you feel your sound has changed from **Bleach** to **Nevermind**?

**KC:** First off, I don't want to give the impression that any change there's been has happened because we've gone on to a bigger label. That's not true at all. I don't think there's really been that much of a change. Some people who were really into the last album, or who've seen us live over the years, say that this album is more commercial in some ways. Well, that's just part of what we are. We've always liked some pop music, even if it wasn't very commercial. There's always been an element of that in this band.

Maybe it's been brought more to the front this time.

**Dave Grohl:** A lot of fans who listen to both albums don't realize that **Bleach** was recorded two years before we began work on **Nevermind**, and a band does go through some changes during a time period like that—it's only natural. But there's also that opinion that if a band like ours is on a major label then we must have sold out and gone totally away from what we originally stood for musically. That's not the case here.

**HP:** What's the best part of success?

**DG:** The good part is that you get to work all the time, and the bad part is that you get to work all the time. We have schedules and things like that that we just can't change. It's much more hectic—really kind of mad!

**KC:** The best part is that we don't have to worry about certain things as much as we used to. Now that we're with a big record company, a lot of those things are taken care of that weren't always taken care of in the past. It's nice to know that the records are actually out in the stores and that people are buying them.

**HP:** Do you find the pressures associated with a successful album are different than you might have imagined?

**KC:** That's true, they are. It's hard to believe that so many people are interested in us and want to meet us and talk to us. When we're on the road our days are really taken up with going to radio stations, meeting the press and doing all those sort of things. I never realized there were so many rock radio stations in the country! And having to get up every day to talk to the press can get a little tiring. You appreciate the fact that they're interested in you, but you do get the same questions all the time.

**DG:** I think having a hit album is kind of neat. I've been in enough bands that weren't successful to know that it's great to have an album that people are actually listening to. You make music so that people can hear it and enjoy it, and if that's happening now, I think that's really special.

**HP:** So, has there been a question you've been wanting to answer that nobody's asked yet?

**DG:** No.

**KC:** Nope.

**HP:** As you look ahead, do you see more changes in Nirvana's sound on your next album?

**KC:** Yeah, I think there'll be more changes next time. In fact, we've got quite a few songs already written for the next album...maybe enough for a whole album. We'd like to go in and record them pretty soon, but we'll have to see. People are telling us that as long as **Nevermind** keeps doing as well as it has,

we should just stay on tour. But I don't know about that. We'd like to record these new songs while they're still fresh in our heads. But they will be different in that the mellow stuff will be even mellowier and the heavy stuff will be even heavier. We're going in two directions at once; we like that. Doing just one thing can get a little boring after a while, and one thing this band doesn't ever want to be is boring.

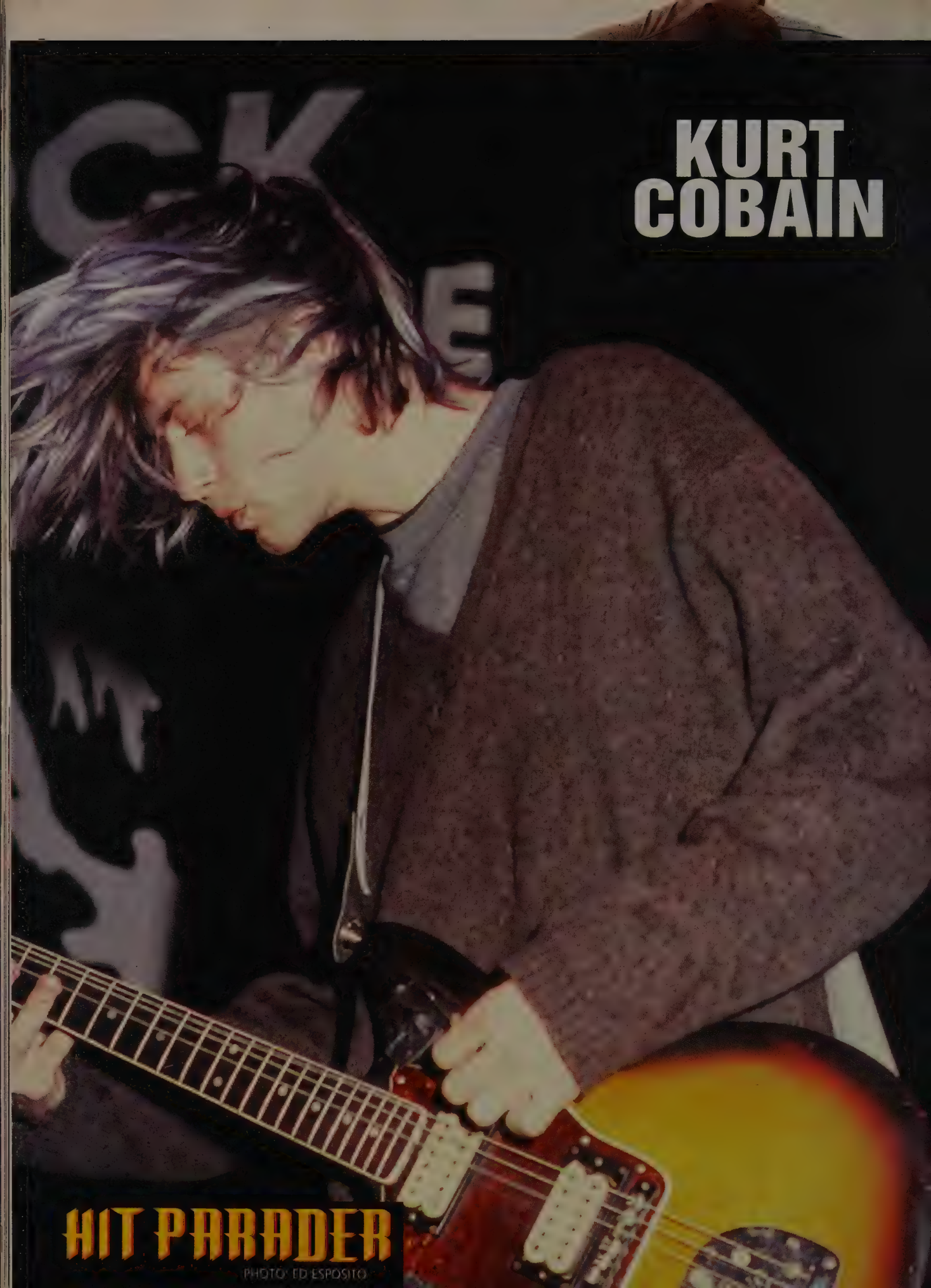


# NIRVANA



## HIT PARADER





# KURT COBAIN

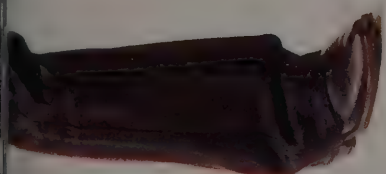
**HIT PARADER**

PHOTO: ED ESPOSITO



ХИТ ПАРАДЕР

# СЕН ДЕН ДЕН ДЕН





# PUDDLE OF MUDD CLOUDED WATERS

**W**es Scantlin gets treated like a star virtually everywhere he goes. The media fawns over his gifts as a songwriter. Women swoon due to his blond good looks. And fans in the street rally to his cool-yet-accessible demeanor. That's just the way it is for this Kansas City-born rocker who over the last three years has helped lead his band, Puddle of Mudd, to the very apex of rock and roll acclaim. Along with his bandmates—guitarist Paul Phillips, bassist Doug Ardito and drummer Phil Upchurch—Scantlin has helped prove that 21st Century hard rock need not be devoid of melody, harmony and insight. Indeed, throughout both of the band's discs, 2001's multi-platinum **Come Clean** and their recent smash, **Life on Display**, Scantlin and his boys have continually shown just how

expansive the contemporary music form can be.

"I never see any limitations when I'm writing, and I'm writing songs all the time," Scantlin said. "The fact of it is that I love to write songs. It's almost like a disease with me. I've just got to keep doing it. Sometimes that's good, and sometimes it can get in the way of allowing you to complete your mission. I mean, every time we thought we had this album finished, I'd have some more ideas and come up with more songs. Before we were through we had recorded nearly two dozen songs, and obviously that's just too many for an album. Some of 'em didn't make the final cut, which is really sad. But that's a small price to pay for the satisfaction I feel."

These days, being satisfied—and totally preoccupied—by his musical output seems to be one of the primary missions of Scantlin's existence. Along with taking care of his young son, this down-to-earth Midwesterner states, to no one's surprise, that his music is his fundamental, if not his sole passion. But, in all honesty, as those around him have continually noted, it's reached the point where at times it appears as if his on-going search for rock and roll "perfection" has become almost an obsessive quest for Scantlin. He's removed the standard rock star distractions—fast cars and big houses—from his life's equation... which all makes it that much easier for him to pour his entire heart and soul into the creation of Puddle of Mudd's music.

"Having the big cars and the big homes isn't what makes this exciting for me," he said. "I know that's almost speaking heresy in this business, but it's the truth. I don't have time for those things, and I don't want the responsibility. For the most part, I still live the same gypsy life I've done for the last ten years. I don't really even have a home. What am I gonna do, buy some big place and then live in it for two or three weeks a year? That's a little silly, don't you think? Right now I'm very content to have the tour bus and a hotel room serve as my base of operations. I'm very comfortable that way, and I don't have to worry about if the roof is leaking in the new house. It's kind of the way I need to live at this time in my life."

Despite—or perhaps because of—Scantlin's almost single-minded focus on his music, the release of **Life on Display** was delayed for nearly six months. Originally the disc was scheduled to make a late spring appearance, which quickly evolved into a late summer arrival, which eventually translated into a pre-Christmas release date. But such "details" do little to distract Scantlin from his primary focus—which is simply writing music, playing music and recording music. To this charismatic frontman, the specifics concerning recording schedules, release schedules and touring schedules are better left in the hands of those who actually care about such matters.

"One of the nice things about having the first album be successful is that it bought us a little extra time," Scantlin said. "We could take our time. We didn't see any particular need to hurry, and we wanted to make sure this album was very special. One of the challenges you face as a performer is finding the right balance between pleasing yourself as an artist and giving the fans exactly what they want. That's not always an easy thing to do. I can't indulge myself in all the strange stuff I might want to try, but on the other hand, I just don't want to keep making the same album over and over again just to appease people. I think we found a very healthy balance on this one—there's stuff that's very accessible, but there are also songs that expand our scope a bit."

What's also expanded Puddle of Mudd's scope in recent months has been the manner in which the band has introduced their new music to the rock and roll masses. Kicking things off late last year with an intimate club tour that found this multi-millions selling act performing in front of packed throngs of *hundreds*, the group quickly expanded their plans, taking on bigger and bigger halls in their attempts to satisfy their ever-growing fan base. While Scantlin admits that the small club shows remain near and dear to his heart, he knows Puddle of Mudd's days of playing such

venues on a consistent basis are now clearly a thing of the past.

"Playing those kinds of places was definitely fun for us," he said. "We loved the idea of doing those club shows because they really took us back to our roots. We knew we could have played much bigger places, but we wanted to stay in touch with the fans, and that was the best way we could think of doing it. We knew that we'd be hitting bigger places soon enough, so we really enjoyed that. Once that tour was over, we knew we were in for a major change. It was time to move to the bigger places, which does take a very different attitude. You're not looking into anyone's eyes anymore; you're confronting a sea of faces. It's very exciting."

Still, despite all of the stage and studio success that has already come their way, the question that burns in the hearts of many is whether or not Puddle of Mudd can beat the odds and have **Life on Display** match the sales success of **Come Clean**. In an age when bands come and go in the blink of an eye and true success is measured in months rather than years, can this immensely talented and obviously driven band find a way to maintain their star status in the ever-altering rock stratosphere?

**"I never  
see any  
limitations  
when I'm  
writing."**

PHOTO: ANIMAMARIE DISANTO

BY ROB ANDREWS



# PUDDLE OF MUDD



HIT PARADER



**A**s anyone who ever witnessed them will readily attest, there was nothing else quite like Judas Priest in their early-'80s, leather wearing, motorcycle riding, metal playing prime. Sure, Zeppelin may have possessed more panache, Sabbath may have exuded a more sinister charm, and Purple may have enjoyed more mainstream favor. But in the often haughty world of English heavy metal, the Priest Beast held a unique place within that musical pantheon. They were the proud purveyors of British Steel—the band that took heavy metal's most basic elements—overwhelming volume, denim-and-leather imagery and over-the-top stage theatrics—and carried them into the heart of the metal masses.

mean more than petty grievances—and celebrating the history and music of Judas Priest is clearly one of them."

While it may initially appear that Tipton and Downing continue to harbor at least a slight degree of displeasure with Halford concerning his 1992 decision to suddenly split the priest fold due to "artistic differences", even those impressions seem to have noticeably abated in recent months. Perhaps this still isn't the one-for-all and all-for-one brotherhood of yesteryear, but much like bickering siblings, at least they all clearly seem to be back on the same musical page. These days, as the reunited Priest put the finishing touches on their first album together in more than a dozen years, it seems that they are once again a true unit in both the attitude and approach they bring

label, Sony Music. It was with that company that they unleashed the prime content of their hallowed disc inventory, and it is there where the band's upcoming product will emerge. Indeed, Priest resigned with Sony early in 2004, clearing yet another major hurdle in the group's intentions to reclaim to the top of the metal mountain. While they did rock on during Halford's absence (with American Tim "Ripper" Owens in the singer slot), many of those discs were released on less impressive labels... and admittedly failed to live up to the expectations of many of the band's loyal followers.

"We're very proud of everything that Priest has done throughout its career," Tipton said. "The last few albums may have tried a few

different things, but at their heart they presented the same intense metallic sound that has always been so near and dear to both us and our

fans. And perhaps while some fans might like us to return to what they may view as the 'classic' Priest sound on this new album, I must admit that we are different people today than we were in 1974, let alone 1994.

# THREE DECADES OF METAL

# JUDAS PRIEST

Now, 30 years after they began their legendary trek to the pinnacle of the

metal mountain, it seems as if Judas Priest—vocalist Rob Halford, guitarists K.K. Downing and Glenn Tipton, bassist Ian Hill and drummer Scott Travis—are primed to do it all over again. Following a decade-long separation, during which time the band rocked on with a different frontman while Halford pursued a moderately successful solo career, the halcyon lineup that produced such classic metal discs as **Hell Bent for Leather**, **Stained Class** and **Screaming for Vengeance** is once again back together. And, in all honesty, for a legion of metal-loving fans both old and new, it couldn't have come at a better time! While even the group members admit that there was a strained period after they first reformed when old wounds needed time to heal, it seems that now all is once again well in the hard rockin', Harley ridin', livin' after midnight world of Judas Priest.

"There was perhaps a small degree of lingering animosity," Tipton said. "Thankfully, I believe we had all moved on in our lives to some degree by the time we all started talking again in 1999, but there were issues that still needed to be confronted and resolved. It wasn't like we all decided to call each other one day and suddenly things were exactly the same as they were in 1987. They weren't. A lot had happened to us in our lives during the intervening years. But we're all mature men who realize that there are some things that

**"I think we've all successfully moved on with our lives."**

to their craft. For his part, Halford admits that he has long dreamed of reuniting with his once-and-future bandmates, and he seems the most tickled about again getting the opportunity to be part of the Metal Gods.

"I know how Glenn and K.K. felt after I left, and in retrospect, I don't really blame them," he said. "But it was something that I felt the need to do at that time, a purely artistic decision that I have never truly regretted. But I think they always understood that nobody loved Priest or the music we made more than I did. I have been hoping for a reunion like this for a long time, and we're all determined to make new music that lives up to fans' expectations. We want to not only celebrate 30 years of Priest history but add something significant to that amazing legacy."

So what might we expect from Judas Priest in the weeks and months to come? In addition to their new studio disc, and a promised worldwide tour, we've also been recently graced with the studs-and-leather bound (what else?) box set that not only serves as a fitting celebration of the band's three-decade rule of the metal domain, but also stands as a neatly crafted reuniting of Priest and their original record

BY LEE TILLINGHAST

I'm sure there will be many familiar elements in the music, but I feel quite confident in predicting that there will definitely be some surprises as well."

Spurred on by the recent success of such reunited units as Kiss and Iron Maiden, the members of Priest see no reason that they can't soon emerge as a major force on the metal scene of 2004. In fact, it was the reformation of Maiden with star vocalist Bruce Dickinson back in 2000 that helped initially convince Halford that a reunion with Priest could indeed be a major success. While Maiden has been a somewhat spotty album sales entity since Dickinson's return, the band has routinely packed arenas around the world... a fate that Priest would gladly like to mirror.

"I monitored the Maiden situation very closely because my band was on one of their arenas tours," Halford said. "Every night I would see 15,000 people go crazy over what they were doing, and I must admit that I thought to myself, 'That could just as easily be Priest.' Now we'll hopefully have the chance to turn that dream into a reality."



# ROB HALFORD



## HIT PARADER




**S**urvival. These days that's Priority #1 in the rock and roll world. When you're a young band struggling to grab a foot-hold on the notoriously slippery slopes of the contemporary music landscape, just making it through to rock another day can be a daunting challenge. Well, Blindside has more than survived... they've prospered. With the release of their second State-side album, **About A Burning Fire**, this heavy-handed Swedish act has proven that they've got what it takes to make a long and successful run at the top of the New Metal charts. For vocalist Christian, guitarist Simon, bassist Tomas and drummer Marcus (these guys don't believe our "untrained" American ears can handle their complex last names) the release of their disc signals a major step in Blindside's desire to attain world-wide recognition.

"When you go from being popular in one part of the world, and then start having your music released everywhere it's both very exciting and very intimidating," Christian said. "You suddenly go from a position of being relatively comfortable to one where you're starting all over again in many places. But we've viewed it all as a challenge, and we've taken the lessons we learned on our last album to make sure this one reaches an even bigger audience."

It was their first world wide release, **Silence**, that helped catapult this quartet into a position of prominence in the hard rock world. But that initial success didn't come easy for Blindside. For years this Scandinavian unit found themselves bouncing along rather aimlessly, struggling to gain a solid grip on the ever-unpredictable Euro-metal market. They made great music and put on an eye-popping live show, yet they remained little more than an after thought in the minds of most fans in their native land. But then, just as they were beginning to wonder if they'd ever break out of the mundane confines provided by the Swedish rock scene, they happened to encounter the members of American rap/metal supergroup P.O.D., and the rest, as we so-often say, is history.

"Meeting the people in P.O.D. changed our lives," Simon said. "I know that may sound very dramatic, but it's also true. We could relate to P.O.D., and they could relate to us—even if our backgrounds and homelands were very far apart. Suddenly we found that we had supporters who knew what it was like to



**"We view everything that's happened to us as a challenge."**

# BLINDSIDE NECESS

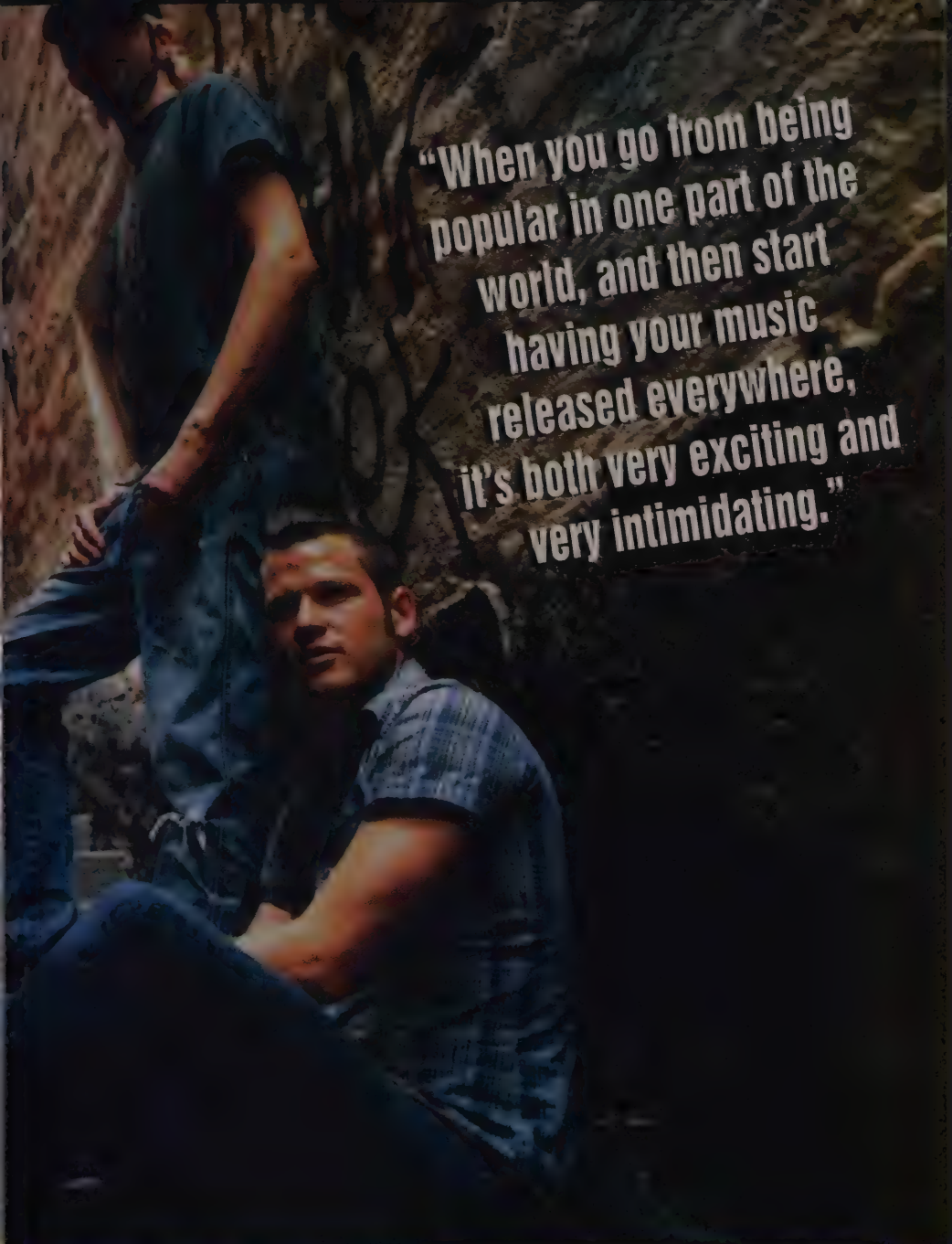
struggle, and then attain all of their dreams. Their support made all the difference to us. They made us the first signing to their new label, and they hooked us up with their producer. They couldn't have done more for us."

Indeed, it was the "Southtown" boys who stepped forward and signed Blindside to their new major-distributed record label. And it was Sonny, Wuiv and Traa who put their European

underlings in contact with Howard Benson, the man who produced many of P.O.D.'s best-selling discs. It was that partnership that first bore fruit on such break-out **Silence** tracks as *Pitiful*, and has now reached full speed with the dynamic and often explosive contents of **About a Burning Fire**.

"Writing material has never been a problem for us," Christian said. "So we've always been





**"When you go from being popular in one part of the world, and then start having your music released everywhere, it's both very exciting and very intimidating."**

could soon emerge as major stars. Indeed, these guys have the look, the sound and the determination to make some big things happen. But, as you might expect, this unit's favorite compliments have come from their mentors in P.O.D.

"It's great because they're so supportive—and so are their fans," Christian said. "They make us feel very welcomed. We've played shows where we aren't well known, and the crowds can be very quiet. But with P.O.D.'s fans that's never a problem. They're cheering our efforts, and that's made us feel great."

While they're just now beginning to make a name for themselves on this side of the Atlantic, the members of Blindsight have been working on fulfilling their rock and roll dream for a full decade. It was back in 1994 that this Stockholm-based unit first began to realize that their shared love of music, as well as their rather unconventional approach to hard rock song writing, served to separate them from the rest of the Swedish music crowd. After years of slowly polishing their sound and building up a loyal local following, the group finally got around to recording a self-titled debut disc in 1998. That effort won rave reviews throughout Scandinavia, but fell on relatively deaf ears throughout the rest of the world. Undaunted, the band rocked on, releasing a second album, **A Thought Crushed My Mind**, in 2000. It was that effort that rather miraculously fell into the hands of P.O.D., and it was only a matter of weeks before

Sonny and the boys began to show their support for this struggling Euro-metal unit. And now that their "partnership" includes two albums, the members of Blindsight believe that the mutual respect that exists between these two bands will only continue to grow.

"So far, things have been better than we ever could have expected," Simon said. "Because of our association with P.O.D., and because we were the first band they signed, I think their label's parent company has gone out of its way to make sure things happen for us. We've heard stories from other bands about how they were almost forgotten as soon as their albums came out. Well, that's certainly not something we can complain about. We've been made to feel like we're the center of attention, and that's motivated us to try to prove that we're worth that kind of focus."

# ARY ROUGHNESS

BY PETE MORGAN

confident that we could make some great music. But this album was different for us than the last simply because we were more familiar with what was expected of us. Working with Howard for the second time allowed us to really open up and try everything we wanted."

Upon listening to the incendiary contents of **About a Burning Fire** it's easy to understand what both Benson and the members of P.O.D.

find so appealing about the music of Blindsight. From the hypnotic energy of *Eye of the Storm* to the raucous power of *Follow Your Down*, it is clear that this is a unit determined to make a big-time impression upon the hard rock scene. With two successful albums to their credit, and tours with the likes of Linkin Park and Papa Roach under their belt, Blindsight are one of those bands that many within the industry feel



# P.O.D.

**O**ver the last half-decade, two bands have clearly come to dominate the rap/metal world. Unless you've been living in a Bolivian half-way house during that time, you've got a pretty fair inkling that those two groups are P.O.D. and Linkin Park. With combined album sales of over 40 million, these two young acts have helped pave the way for the "heavy-hop" revolution that has changed the face of the contemporary music world. While they may be as different as night and day—P.O.D. off of the mean streets of San Diego, while Linkin Park hail from the sanitized suburbs of L.A.—at heart these two rock and roll machines share a unique musical bond, one that these high-flying units have recently been able to showcase as they've together traveled the highways and byways of the North American continent. Recently we sat down with P.O.D.'s charismatic frontman, Sonny Sandoval, to discuss this historic and highly successful road pairing.

## ROAD WARRIORS

BY RANDY SMITH

**Hit Parader:** Why did you choose to go on the road with Linkin Park?

**Sonny Sandoval:** I guess it was around November when I got a call from Chester (Bennington) saying, "Hey, we want to go on the road with you guys." He was so into it, so enthusiastic, that I couldn't do anything but get excited myself. We had known those guys for a long time because we took them on the road with us even before their first album came out. When we first heard **Hybrid Theory** all of our jaws just dropped. I can remember that reaction like it was yesterday. The music was amazing! We knew they were gonna be huge... but I don't know if any of us could have guessed they'd be quite as big as they've become. But now the tables have turned, and they're inviting us out. It's all very cool.

**HP:** It's an interesting pairing since both P.O.D. and Linkin Park work different sides of the same rap/metal street.

**SS:** Yeah, there are certain things that we have in common, but our backgrounds and our influences are also very different. But that's the way it should be. I think we probably share a lot of fans, but hopefully we'll be reaching out to their audience, just as they'll be reaching out to ours. We've followed their career over the years and appreciated what they've done and the chances they've taken. I think their success has probably opened some doors for us, just as our initial success probably opened some doors for them. It really is one of those unique, mutually beneficial situations.

**HP:** Is it more than coincidence that both Linkin Park and P.O.D. have rather squeaky-clean off-stage images?

**SS:** (Laughing) I don't know if you'd want to call us *squeaky clean*, but I know what you mean. To us, that's

maybe the most important part of this tour. Those guys are our friends. We've respected them as musicians for a long time, but we've respected them as people even more. And I think they look at us pretty much the same way. Every band that's been around for awhile knows how important it is to tour with people you like and you respect. Thankfully, both of our bands have reached a point in our careers where we can make choices like that. So when the chance came to tour together, it only seemed natural.

**HP:** Have you been limited in stage time on this tour with two "headlining" acts?

**SS:** Nah... we've been able to do our entire thing every night. There's no holding back on anything. It's been great because we're able to get up there early, pour out everything we've got. Catch our breath, and then have the chance to watch Linkin Park. Usually after a show there's this great race to get ready to hop on the bus and head to the next town. There's been some of that, but we've had enough off-days to keep things relatively sane. I wouldn't call this tour relaxing by any stretch of the imagination, but it might be the most enjoyable tour we've ever done.

**HP:** Has a feeling of competition developed between P.O.D. and Linkin Park?

**SS:** I don't think so. Again I go back to the subject of "respect." When you each have so much respect for one another you just know that the other band is going to do everything they can each night to make the kids who've come to the show feel like they've got their money's worth. It's not about P.O.D.. And it's not about Linkin Park. It's about the fans. And I

know that Chester, Joe, Mike, Brad and the guys feel the same way about that. As long as we've each done all we can to put on a great show, that's all that matters.

**HP:** This is the first major tour you've done with Jason Truby as your guitarist. How has that impacted the live show?

**SS:** It's made it kind of the best of both worlds for us. Jason has fit in remarkably well, and he's given new life to a lot of the older songs. And then he's also made the material on our new album (**Payable On Death**) sound amazing. In a lot of ways, having Jason with us has made this a new band. Again, it's all about getting along and developing the kind of trust you need to have in one another. Jason has renewed that bond between all the members of this band.

**HP:** Reaction to **Payable On Death** has been somewhat mixed. Quite honestly, it hasn't sold as well as your previous albums. Is that a cause for concern?

**SS:** You know, each day that we can make a living by doing what we love, and at the same time be surrounded by the people that we care about, is a great day for us. We've all been through so much in our lives—bad things and good things—that we just can't see any reason to get really upset over an unkind word or anything like that. We've learned over the years that sometimes albums take different paths. Who knows why? Some break out right away, which is an experience we had with our previous album **Satellite**, while other take a little more time. We all believe that this one will catch on. We had great response to *Will You*, and we've got an

album full of great songs. So with that kind of belief, why would we be concerned?

**"Chester called me and asked, 'Hey, do you guys wanna go on the road?'"**





**P.O.D.**  
**HIT PARADER**



BY: AMY SCIARRETTO

# Over The Edge

HARD ROCK'S NEW STARS

## HIMSA

When I called Himsa in its Seattle hometown to conduct our interview, the conversation remained stimulating the entire time. Not only because bassist Derek Harn and screamer/whisperer John Pettibone hopped on the phone for a nice three-way. Pettibone and I immediately hit it off, sharing our knowledge of adult film actress Ashley Blue. And at the tail end of our interview, the duo gave me a play by play of a "breaking and entering" taking place next door, as they looked out the window. But we'll get to that later.

Like many metalcore bands of their ilk, Himsa plays whip-smart music, and sports a gothy, dark image. The members are clad in always-fashionable black, while raccoon-eyed Pettibone slathers himself in eyeliner.

"When you're from a small town, you suffer from the mentality of the 'outsider' kid," Pettibone explains. "You become rebellious and don't have many friends at school. I've had my days of depression, like anyone else. But it stuck with me. I was attracted to the darker side of culture, art, music, and imaging. As ironic as it sounds, it makes me feel better."

Raise your hand if you've ever felt that way. You know you have. Himsa, and its new album, **Courting Tragedy And Disaster**, are similar to bands like Atreyu, Bleeding Through and Avenged Sevenfold, and Himsa is often categorized with said bands. Himsa's music is built upon a potent mosh factor and screamy vocals, all punctuated by Iron Maiden-style guitar riffs.

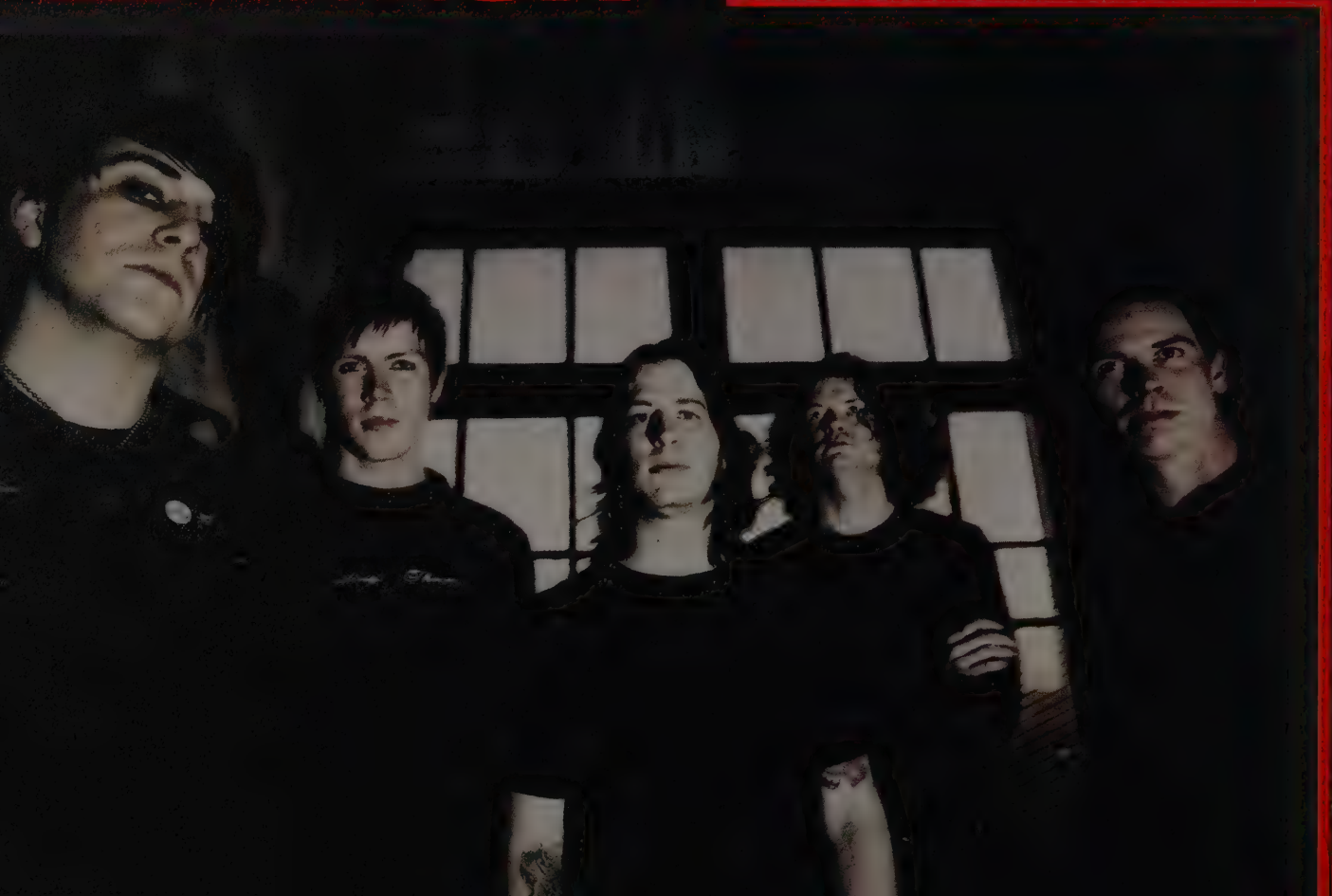
"We come from the hardcore scene," Pettibone, a long-time Seattle music scene presence, says. "We have similar imagery, but I am ten years older than most of those bands, and all those bands are from Orange County, CA. Musically, I've gone through stages. When I was a kid, the first scene I was into was the gothic, dark stuff, which tied into metal, which lead me to Iron Maiden and Motley Crue. The Crue was an awesome rock band with a dark image!"

Again, the theme of darkness clings to Himsa. Even Himsa's name has a negative connotation. "Ahimsa" means living your life with the least amount of harm. According to Harn, "Himsa" is the opposite of "Ahimsa." Throughout its history, Himsa has endured its share of ups and downs, as members have joined and exited the band as often as you change your underwear. Things have remained consistent for the past three years, with Harn, Pettibone and guitarist Kirby Charles Johnson forming a strong core. While lesser bands suffer a major loss of chemistry when members come and go, such change has been beneficial for Himsa.

"There's been a constant door of open opportunity," Pettibone says, putting spin on the situation. "We find members that fit better each time. When the line up fits, the humor is the same and the whole family unity in the band is the best it's been. That's because we find the right people to replace old members. Not to say anything bad about the past members, they just don't want to make the same sacrifice, because, as you know, we're such slave drivers, cracking the whip." Pettibone's tongue is obviously planted firmly in his cheek with that comment.

When asked if Seattle, the rain-soaked serial killer capital of the United States lends to Himsa's "dark" ele-

# HIMSA







## CANNIBAL CORPSE

ments, Pettibone responds, "Seattle is a great place for us as a band because of what's around us. It's a dreary, depressed place. It's very grey. You look downtown and it's a grey looking city."

In keeping with theme of the new album, we had to ask what is the biggest tragedy and disaster one can court? "Betrayal...by anyone," Pettibone claims without hesitation. "I've endured different kinds of betrayal, but they all hurt. It's made me who I am."

At this point, Harn breaks into the conversation again to say, "Holy crap! Someone is breaking into the back window of the house next door." I ask if he's kidding. He's not. He explains the perpetrator stood on a trashcan and climbed in through the back window. I suggest contacting the cops, and am met with a resounding "No way!" Harn explains, "Hey, I'm all about fighting for what you want. If you need to break into someone's house to do it, so be it!"

I ask if the band is living in the ghetto, but they tell me they are at a friend's house. Pettibone says, "Hey, our tour van needs a VCR. If she comes out with one, let's take it from her." Might sound like they're robbing Peter to pay Paul, but you gotta love a thinking band with a sense o' humor.

### CANNIBAL CORPSE

When offered the opportunity to visit Cannibal Corpse in the studio while the band was finishing their ninth studio album, **The Wretched Spawn**, I jumped (and flew) at the opportunity. Three flights, three time zones, three layovers, and countless hours after I left Newark Airport, I settled in with bassist Alex Webster at the Sonic Ranch, a recording studio doubling as a pecan plantation nestled in the middle of nowhere in El Paso, Texas, about two miles from the Mexican border.

In this day and age, a fifteen-year lifespan is often an unheard of eternity for a band. Florida-by-way-of-Buffalo death metal band Cannibal Corpse was at the forefront of the

early '90s death metal boom and while most of its peers have faded into obscurity, the gruesomely named Cannibal Corpse continues to put out music. Despite playing at super fast speeds, with guttural vocals that sound as though the person emitting these barks had scaled the walls of hell, complete with lyrics that broach often disgusting storylines that could've conceivably been lifted from *Faces Of Death* movies, I found long-haired Webster to be well-spoken, and friendly.

After enjoying some authentic Mexican cuisine and listening to the album with the entire band in the room, Webster spilled his guts regarding **The Wretched Spawn**.

"It's probably has the hardest stuff we've ever had to play," said the bassist, who writes lyrics and music to many of the band's songs. It's a democratic process, as each member, except singer George "Corpsegrinder" Fisher, writes tunes. "Technically, it's the most challenging. All you can do is hope that the group of songs you spent a year working on is going to be as good, or hopefully better than, any of your previous albums. But on this album, we've technically surpassed ourselves." This band isn't spinning its wheels so late in the game of its career.

Cannibal Corpse has survived many obstacles in its fifteen years together, which'll be celebrated in the form of **15 Year Killing Spree**, a box set containing rarities, demos, bootlegs, and a comic book based on one of the band's songs. Original singer Chris Barnes bolted (and formed Six Feet Under) and was replaced by Fisher. The band evolved from playing a thrashy style into groove-oriented death metal, and is often considered one of the genre's pioneers. The band's gory image and horror lyrics -which inspired fans to bestow it with jars of pig parts floating in formaldehyde from science labs- was what initially attracted attention. It's the band's talent which has kept people's interest. "We got famous for the gore lyrics, but we want to be remembered as a band that made good music. We wouldn't have made it to our ninth





## THESE ARMS ARE SNAKES

studio album if it were just about our image. Death metal is a growing art form; everything hasn't already been done. It's not going away."

After nine albums, Cannibal Corpse certainly isn't going anywhere. Webster is confident that the band has plenty of gas in the tank. What people don't realize is that death metal is an extremely difficult form of music to play. "I love doing it, and I think the other guys feel the same way," he says without hesitation. "Will I headbang so fast on stage in ten years? Maybe not, but my hands will still keep working. Look at jazz musicians. Those guys play their whole lives, like 50 years. It can be that way for death metal. It's a serious form of music."

### THESE ARMS ARE SNAKES

These Arms Are Snakes guitarist Ryan Fredericksen says, "We take what we do seriously, but we don't take ourselves seriously!" How refreshing! A band that isn't pompous and doesn't walk around with its nose in the air while projecting an attitude begging to be worshipped. Whew. We deal with enough of those already.

The "not-too-serious" band trait is best evidenced in the band's name, which is a play on "hugging someone you love who is really bad for you." How many times have you continued to engage in destructive behavior, despite warnings from your gut instinct, your family and friends? Right. So have I. Therefore, I can definitely relate to These Arms Are Snakes. So can you. TAAS employs the kind of self-deprecating humor that is endearing to fans. Their debut album is called **This Is Meant To Hurt You**, and it sounds and feels like a jab to a sensitive body part.

"Our album is basically the sum of our opinions, and us getting those opinions off our chest," Ryan says. "People

might think we are into the idea of physically hurting people, because of the album cover, which has the girl with the Christmas tree lights wrapped around her face. But it's just an image of us trying to get things off our chest."

And it's a vivid one, indeed! The members of These Arms Are Snakes cut their teeth in extremely heavy bands, like Botch and Killsadie. But TAAS is more of a rock band than anything. A rock band with an indie, DIY aesthetic.

"Right around the demise of Botch, [bassist/keyboardist] Brian [Cook] had a few projects in the works, but it wasn't anything really serious. I was playing with another guy. Then, Brian, [drummer] Joe [Preston], and I played for a few months, and brought Steve on. Then, we recruited Jesse, who plays keyboards."

I know what you're thinking. Keyboards, unless you're a black metal band, are an extremely odd element in a rock unit. But TAAS takes it a step further! "We have two keyboardists. We're a bit ridiculous. The keyboards are not meant to be a main part of our sound; it's meant to emphasize certain parts, and to make them bigger or moodier. The keyboards are more about atmosphere than mainstay. That's what makes TAAS stand out from your average rock and roll band. "It's rock, but it's messed up. People might assume it's punk rock because it's loud! But by messed up, I mean we have strange time signatures in there and we take a lot of time to write our songs."

### HIM

H.I.M. frontman Ville Vallo has the kind of charm that can make girls swoon. I called his cell, and he referred to me as "sweetheart" within seconds of our introduction. This is the





## HIM

type o' guy that could bat his eyelashes and win the heart of any girl in a room.

He also possesses reams of musical talent, which has helped propelled his gothically tinged hard rock band to royalty status in its native Finland. H.I.M.-that's shorthand for His Infernal Majesty- makes bleak, black-hued music for those with their heads perennially down.

"When the sun is shining, you go out and eat ice cream. When you're sad, you write songs," says Vallo, explaining his lyrical viewpoints. With H.I.M., the glass isn't half-empty, it's cracked and laced with poison!

"You go to music to bury it," Vallo says about heartache and relationship issues. Given the gut-wrenching love songs that Vallo writes, it's clear that he'd rather kill and maim ex-lovers, rather than cry over them. But since he doesn't want to commit any crimes, he channels that pain into music. "What we do is like celebration of emptiness in that sense," the singer continues. "You feel bad but there are loads of people who feel bad. You're not the only one. You can share your despair and your darkest moments." With that statement, Valle sums up what most youths come to recognize: that music is salvation. "Sad music makes me happy and happy music makes me sad," Vallo concludes.

The band issued **Razorblade Romance** through Universal in late 2003, although that disc was released in Europe in 2000. It's taken three years for H.I.M. to reach the U.S., but the wait has been worth it, for fans of goth rock and for the band itself. The band has played only one show here (at Philadelphia's

famed Trocadero) but is anxious to play any small, crappy dive that will have them.

"We're lucky to finally have something out and a reason to tour," Vallo says regarding the band's decision to release an old album in the States while promoting a new one at home. "I've always considered albums as pages in a sonic diary.

**Razorblade** is one of our strongest albums; it's probably the one. Everything fell into its right place, and the record has an '80s Scandinavian melancholy."

For those of you interested in such things, **Razorblade Romance** contains a cover of Chris Isaac's mournful *Wicked Game*. Vallo expands on why he chose to re-enact the song. "He's one of the greatest forlorn poets. When I saw *Wild At Heart*, I fell in love with the song, and thought it sounded like a H.I.M. song. We put new clothes on that song."

There's a distinct new wave pop vibe on much of H.I.M.'s hard rock. "That's what I grew up listening to in the '80s. The good thing about '80s music was huge melodies. After the '80s, it was about attitude. There is nothing wrong with that, but we want to incorporate our love for Black Sabbath with new wave."

It's a unique musical cocktail and H.I.M. has shaken, stirred and served it up with **Razorblade Romance**.

Since many of H.I.M.'s songs are about love, more specifically, love lost, I asked our fearless frontman to prescribe an Rx for a broken heart, to which he responded, "I get completely drunk with my friends. But that buzz won't last through next morning, because heartbreak is bigger with a hangover. So the next day, I pick up a guitar and try to get those emotions out of myself so I can see the forest from the trees."













**W**ith one look, Cradle Of Filth frontman, Dani Filth, despite his slight build, could scare the pants off of ol' Satan himself. Combine that with Cradle's notoriously nefarious, over-the-top stage show, which often includes stilt-walkers, living gargoyles, and eerie, chilling, operatic music, Cradle Of Filth is a frightening sight, one that can make the baby-fine hairs on your neck and ears stand on end.

At the end of 2003, Cradle was celebrating its most successful year yet. Headlining the side stage of Ozzfest, touring the U.S. and Europe like it was going out of style, and with a contract with the Sony Music conglomerate in its back pocket, things looked peachy.

But Cradle chose to walk away from its contract with Sony. At press time, the ink was barely dry on the band's brand new deal with Roadrunner Records. "We were able to walk free of our contract in September [2003] and Sony wanted to extend the option for six months before taking the second option," says Mr. Filth during soundcheck while his band was wrapping a tour with its fellow black-humored metallions, Type O Negative. It sounds like a dump truck driving through nitroglycerin plant in the background, with all the instruments, noise,

and voices going off at once. I strain myself to hear his thick, delightfully British accent. "We didn't want to do it. The clause in the contract said if we didn't accept it, we could walk off. And off we walked."

Filth, whose real name is Dani Davy and who completed a voiceover for a British cartoon called *Dominator*, which features giant robots from hell, insists that it was the best move that the band could've made and that there is no bad blood. "They were good for us at the time, but we have our own agenda and we have our sites set on furthering our career. I never look back in anger, at least. It was a good thing and it gave us a chance to broaden our horizons and plant our feet in the American scene. We got to do Ozzfest, and did an album that is selling worldwide and it's a learning curve and financially secured us for a year."

Ozzfest provided Cradle with a brief new audience. In hindsight, the Cradle remembers dealt with the oppressive heat and humidity, as well as the familial vibe that a 10-week tour lent to the participating bands. "It was a traveling circus, but we felt like a band of gypsies," Filth recalls. "We made friends with Killswitch Engage, Chimaira, Shadows Fall, Sworn Enemy, and we brought

**"The prerogative of the band is that we write fast and we get stuff together fast, because it is our livelihood."**



Cradle to the new audience." Cradle Of Filth was even responsible for throwing a party at in the parking lot in between the two nights that Ozzfest camped out in Boston, MA. I attended the event, which carried into the late hours of the night, complete with a ghetto bar and a DJ playing music. "Everyone was thick as thieves, and I do remember that fondly. 10 weeks is a long slot for anybody, and we all became friends."

After completing Ozzfest and severing its professional ties with Sony, Filth and his crew immediately set about working on new material. The band didn't even stop to take a breath in between tour dates before it started hunkering down and writing till their fingers bled. Given Cradle's goth, almost Transylvanian, and always vampiric image, the members probably liked that pain. But don't ever refer to the band's origin as Transylvanian. "We're bloody English," Mr. Filth barks, in mock-anger. "We take it seriously! We hold the standard for England! I know [Iron] Maiden has a new album, but it just feels like they're going around one more time." Okay, okay. I get the point. Cradle, despite the Transylvanian look, is British and proud of it.

"We don't mess around," Filth says of the tight way that Cradle creates its records. "The prerogative of the band is that we write fast and we get stuff together fast, because it is our livelihood. We have a good lineup and creative people, so it's not that difficult to do." In this day and age, bands need to remain in the faces of the hungry, eager, music-buying public.

At the time of our interview, Cradle was tentatively calling its new effort

**Nymphetamine.** And since Cradle saturates its audience with new music, it begs the question: How much shock does the band have left in it? Can Cradle continue to be extreme, pushing the limits of good taste and blaspheming religion like there is no tomorrow?

Giving some insight, Filth says that the album has the monumental, soundtrack-quality that fans have come to know and love. He also states that "the new album is actually very melodic and there are a few very heavy tracks and we're surprising a lot of people because we mix classical music and there is some electronic elements. It's a lot darker than a previous album and it's got a different slant. The songs are very catchy."

Cradle can be attributed with opening the doors for Black Metal, like Dimmu Borgir. But the band doesn't think about other acts; it focuses on itself. "I don't tend to think about any of them! If anything, I hate black/death metal labels. I prefer Cradle to be known as Cradle Of Filth."



**"This is our work... we take what we do very seriously."**



**Y**ou might recognize DevilDriver frontman Dez Fafara from his days as lead singer of Coal Chamber. While the highly energetic, heavily tattooed—including his chin—singer doesn't shy away from discussing his "previous band," he's more interested in focusing on the positive and the future.

"The reaction to this band has been incredible," the affable frontman declares, recalling how fans responded to DevilDriver, which is a reference to the bells witches use when casting spells. "People have been taking to the album and I have never experienced, in any of shows with my previous band, ferocious pits like the ones I experienced on that tour."

DevilDriver is as sonically far away from Coal Chamber as Mars is from Jupiter. Fafara recognizes that with his directional shift, going from groove-heavy, bouncy metal to more abrasive, skull shattering heavy metal with black and death metal undertones, he's going to both win and lose fans. "I have been seeing Coal Chamber fans at shows, and some of them say they love this music."

Fafara is aware some tried 'n true fans might question his sincerity, given his past. He expects and invites this, knowing that he can win people over with the band's live prowess. "I've had people come up to me and say that they only like brutal stuff and that they love us. I've had people come up to me and tell me that they hate Coal Chamber yet they like DevilDriver. And I've gotten, 'That was Dez from Coal Chamber singing? I get it all,'" Fafara says.

Live is the arena in which DevilDriver is winning people over. And Fafara knows there is a possibility of being met with detractors every night he takes the stage. "50% of the crowd wants to have my head," he says. "Then by the first song, they are caught up in the pit and it's over for them. I knew I had to prove myself, but I have good guys who can play their instruments with me. On stage, we mess with each other to get a laugh with each other. We pour wine in the bass player's mouth, and for me, I haven't had that in years and years and years."

DevilDriver's self-titled debut has an occult "vibe" to its lyrics as well as to the video for *I Could Care Less*, which is something Fafara admits to. "It's something I fervently believe in," he explains. "I put a lot of will into this band. I love the whole dark thing. I was 10, and painted my room black and my parents argued about it for a week. My mom said okay, and my dad said it was Satanic and that I had to use white lights in my room! I believe a lot in will and I've sold my soul for years."

Fafara is also quick to admit that Coal Chamber is over, and despite that band's gold-selling success, he's not looking back. "I wanted to follow my path more closely with heavy music, and every morning, I look at myself in the mirror, and I have to be happy with what I'm doing and I'm only happy playing extremely heavy music," he explains, without a shred of hesitation. "My former bandmates wanted to go in a more commercial, electronic direction, and I was not willing to swim with the rest of the fish." Hence, DevilDriver was born, as Fafara had been longing to do something darker and heavier for a long time, and even lent his voice to a song called *Ghost Of The Goat* with Viking Crown, one of Philip Anselmo's underground bands, back in the mid '90s.

**"The reaction to this band's music has been incredible"**

It was a risky, gutsy move for the singer to return to his DIY roots and hit the road in a van again, after having enjoyed the luxury of two large tour buses with Coal Chamber. But Fafara maintains that it wasn't a culture shock. "I have no problem trading in a tour bus for an RV, and I have no problem sleeping on the floor of the RV. Every night that I get to play my music and have a record company behind me is good enough for me," he says. "It was in my heart to do this. All I had to think about was my family and children and ask myself, 'Could I make the step away from money?' We moved from a house into an apartment and made sacrifices. I'm going to die with my boots on. It's like what would Lemmy do in this situation?"

Again, Fafara, whose referencing metal stalwart Lemmy Kilmister of Motorhead in that last statement, made a risky choice, because what musician makes music because he doesn't want people to listen to it and purchase it? For Fafara, the choice is paying off in dividends that are more important than mere financial gain. That's because he's doing what he loves.

The fact that Fafara, who took a step back to take a step forward with DevilDriver, kicked off DevilDriver's touring schedule with Superjoint Ritual, the band for which Philip Anselmo abandoned the gazillion-selling Pantera, is not lost on us. It's probably comforting for both bands to do their thing, being in the same position, having been in major bands and now doing it on their own terms again.

"I respect Philip," Fafara says of the DevilDriver-Superjoint Ritual association. "In my time with this band, I get to see who my friends are and aren't and Phil is a friend and ally for me. I think he's a guiding force in metal for a lot of people, and every night he gave us incredible shout outs on stage. It's unbelievable for me, very surreal. I know he would not have taken us tour with him if this band was Coal Chamber, II."

The members of DevilDriver enjoy each other's presence, because they came together organically. Fafara met one of his bandmates locally, after guitarist Evan left the singer a note on a napkin while Fafara was having breakfast at a local joint. They became friends, jammed, wrote music and slowly attracted other musicians in the area. "When you've got people coming over for a BBQ," Fafara says, "You make small talk and it's like, 'What, you play bass? Well, I'm in a band!' and things go from there."

DevilDriver is making a lasting imprint with fans, as one diehard has been following the quintet around for a month, while others have shown off fresh DevilDriver tattoos. The band and crew, coincidentally, are getting DD tats, which goes to show that DevilDriver is doing something right to inspire such loyalty.

Despite his image, and his new band's bestial, dual guitar music, Fafara is a positive person, and refuses to engage in the same mudslinging that Sevendust's Morgan Rose launched at him. Rather, he wants to emphasize that DevilDriver will "tour until the record company tells us to stop! That's all I have to say. Come see us if you like heavy music and you'll love what we're doing. The second album will be an epic."

Those are some nice parting words, but for now, we'll feast on the band's self-titled debut.

PHOTO: FRANK WHITE

# DEVILDRIVER

## SHAKING THINGS UP

BY AMY SCIORRETTO

88 HIT PARADER





**DEZ FAFARA**  
**HIT PARADER**



# SILVERTIDE

BY ROB ANDREWS

**W**here at **Hit Parader** started our "Let's Support Silvertide" campaign over a year ago when we ran a two-page feature on this exciting Philadelphia-based hard rock act. And we did that long before they had even begun recording their first album—a nearly unprecedented move for this rag regarding a band still so wet behind the proverbial ears. That's how much we believed (and continue to believe) in the music made by vocalist Walt Lafty, lead guitarist Nick Perri, bassist Brian Weaver, guitarist Mark Melchiorre and drummer Kevin Frank. But the fact of the matter is that it's now put-up or shut-up time for this fun-loving, '70s-styled rock and roll unit. Following the release of their EP, *American Excess*, last year, and tours with the likes of Godsmack and Adema, the appearance of the Tide's debut full-length disc **Show & Tell**, issues the clarion call for this promising young band to move to the forefront of the current retro-rock revival being spurred by the likes of Jet and the Darkness.

"If there's supposed to be a lot of pressure, we're not feeling it," Lafty said. "Maybe that's because we're all too dumb to know we're supposed to feel that way. Or maybe it's because we've been doing this together for a long time and we've developed a lot of confidence in ourselves and in what we can do."

Whether Silvertide's too-cool-for-words reaction to their current rock and roll fate is truly due to diminished brain power or merely a by-product of their totally-in-control musical stance, the results are very much the same. There's no question about it, Silvertide have what it takes to make a major mark on the 2004 rock world. With **Show & Tell** delivering the power-packed goods with both fashion and flair, obvious comparisons to the young Stones and Aerosmith are almost inevitable. The fact the Tide's disc was mixed by Kevin Shirely—who made his mark working on classic '80s Aerosmith albums—only serves to heighten such comparisons. But while Silvertide don't exactly run and hide when such links are drawn, neither do they go out of their way to highlight the impact that rock's forefathers have had upon them.

"There's no way we would deny that we love great rock and roll and that we've absorbed as much of it as possible over the years," Lafty said. "We love stuff like Zeppelin and the Stones, but who doesn't? We're not elitist in that way at all. We grew up in the grunge era, so that had some impact on us, especially the intensity of the music. But on the other hand we don't want people thinking that all we're doing is trying to bring back a sound that started being popular 30 years ago... long before we were even born! A lot of what we've done on this album has come to us naturally... believe it or not."

Whether you choose to take Lafty's words at face value or prefer to cast an askance eye at his proclamation, all you need do is give one listen to **Show & Tell** in order to make up your own mind about Silvertide's rock and roll influences. The simple fact of the matter is that these guys can rock... and rock with the best of 'em. Indeed, judging by media response generated by their recent opening act tour, it seemed

that on most nights the Tide stole the show from their more illustrious road partners. Not bad for a bunch of still-mostly-teen-aged kids whose greatest ambition as recently as a year ago was just to get a chance to have their music heard.

"We can't control the way people react to us or our music, so we just let them say what they want—whether it's good or bad," Lafty said. We've been lucky in that almost everything people have said about us has been good, but we try not to get too caught up in any of that. We learned right from the start that you can't let what people say about you have any impact on your commitment. When you start believing it, then you're in trouble. To be honest, we've always had a lot of confidence in ourselves, so we expect good things to be said."

Despite their confident attitudes and still-tender ages, the members of Silvertide have been busy learning their rock and roll craft for the better part of the last three years. It was in early 2001 that this unit first got together and started jamming in clubs in and around their native Philly. Their reputation quickly grew as a kick-ass unit that could delight a

crowd with both their musical skill and their theatrical flair. Within months after their formation, it had reached the point where Silvertide not only could sell out any local show they performed, but that they also had a number of major labels banging on their door.

"We're not gonna sit here and tell you about the long, hard road we've traveled to get here," Lafty said. "Actually, things have gone really smoothly for us. We formed in January, 2001, so I guess you could say that things have come together quickly for us. We had all been in various other bands playing in coffee houses in and around Philly before we met up in this band. Most of the music was acoustic back then, but when Mark and I hooked up with Nick and Kevin, things went in a different direction. Once we added Brian, Silvertide turned into the band you hear today."

Despite all of the positive vibes that have recently been heading in Silvertide's direction, it would seem logical that a band this young and this talented would be feeling a bit of heat having rock's Next Big Thing tag hung so ponderously around their collective neck. While Lafty will grudgingly admit that he'd rather have his band judged on their musical talent rather than by the level of hype that they've generated, he also states that he's quickly learned that all this attention can only serve to give his quintet a big leg-up during their initial run in the rock and roll marathon.

"We're not the kind of band that's gonna fold because we know there are a few thousand people in a crowd looking at us," the singer said. "In our minds the only pressure we've had was deciding which songs to put on the album and which ones to hold back. We're so caught up with making music right now that almost everything else is irrelevant.

We're not even that aware of any pressure that on us.

We're just doing what we do. For us, it's all been a lot of fun... our dream come true."

"We're not feeling the pressure that's supposedly there."

# ROCK AND ROLL REBELS





**SILVERTIDE**

**HIT PARADER**



# FROM THE HP VAULT

Each month we bring you an incredible feature direct from the voluminous Hit Parader vault—an article that appeared on these hallowed pages exactly ten years ago! Without changes, editing or updates, these stories provide an amazing glimpse into this thing we call rock and roll, dealing with the form's most famous—and in some cases, infamous—stars. So direct from our April, 1994 issue is this “vintage” interview with the inimitable **SOUNDGARDEN**.

Soundgarden's drummer Matt Cameron has had quite a year. Not only has he enjoyed the platinum sales success of **Badmotorfinger**, but he's also basking in the glory of the surprise resurrection of the Temple Of The Dog's debut LP, which has now sold over 500,000 copies. He, along with Soundgarden bandmates Chris Cornell (vocals/guitar), Kim Thayall (guitar) and Ben Sheppard (bass), are also packing arenas around the world as the band's star continues to rise thanks to tours with the likes of Guns N' Roses, Faith No More and their Lollapalooza buds, The Red Hot Chili Peppers and Pearl Jam. Recently we hooked up with Cameron to learn more about his year to remember.

**Hit Parader:** Were you surprised by Temple Of The Dog returning to the charts last summer?

**Matt Cameron:** As a record I still like it a lot. I'm glad people are hearing it. When it first came out, all the people that needed to hear it bought it, you know? There were 30,000 people who were really in tune with what we were doing and they bought it. That was fine with me, which seems a bit silly now that it might go platinum. But it wasn't really intended for any kind of commercial success at all. Everyone was very low key going into that project, and no one tried to over-produce anything. The fact that a very spontaneous album, recorded in a very short amount of time, has become really popular is a very good sign.

**HP:** Did Soundgarden's success affect the way fans viewed the Temple Of The Dog project?

**MC:** I don't try to think of it that way. The two are different projects. I realize that Soundgarden has influenced people and that people like us. That's extremely satisfying and flattering. As

long as we can keep doing that, we're on the right track. I know our music is something that a lot of the new, young teenage culture champion, but I don't think we feel part of that. If we did, it would be the same as believing all the hype that's thrown upon us.

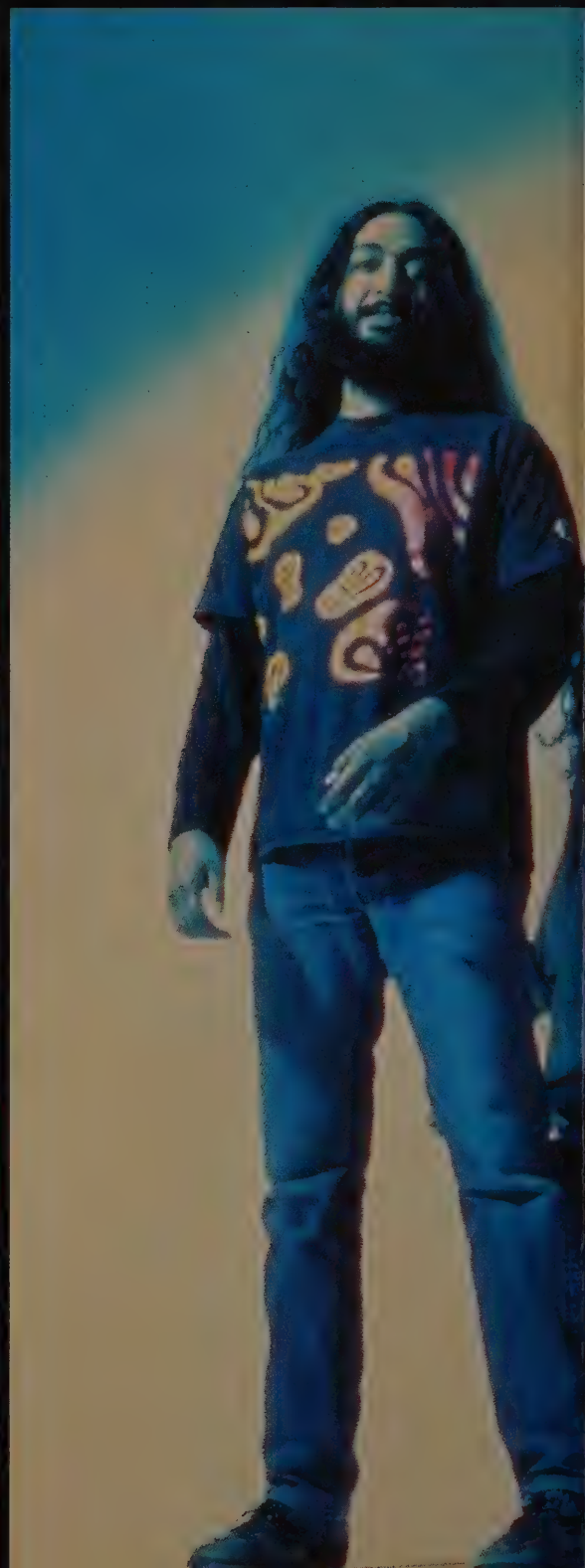
**HP:** Has all the attention that's been focused on Soundgarden's music over the last year made the band a better group?

**MC:** There are positive effects on your music, and there can be negative effects too. If you don't like a certain song, for instance, and if it's just been played to death, we'll just kind of run through it and really not try to communicate with one another. So sometimes playing songs over and over again can have a negative effect on the music as a whole. But most of the time the attention gives you a positive “tightening up” kind of effect.

**HP:** How did you enjoy the Lollapalooza tour?

**MC:** It was pretty well organized, and all the bands played really well. There was a real good community type of spirit among all the bands, and that allowed us to jam and hang out together, which was a lot of fun.

**HP:** You played a lot of shows in Europe before coming over to America. Is





there a big difference is the audiences here and there?

**MC:** It wasn't that inspiring playing soccer stadiums around Europe to fans who had never heard of you before. But that's all part being of a support act. You have to win people over no matter how much they hate you. Basically, we were trying to play the best we could and not try to look out into the crowd that much. Over there, we only played two shows a week,

and we decided to do it because we had never played any big support tours before, so when Guns N' Roses asked us to do it, we did. But after the novelty of playing on a big stage wore off it became something of an uninspiring situation for us.

**HP:** You make it sound like you had a bad time in Europe. Were there any highlights?

**MC:** Playing Prague, Czechoslovakia

was great. The city is beautiful, and we got to cruise around a full day so that was definitely a highlight. The crowd in Prague was very curious about our music. Most of 'em had Guns N' Roses T-shirts on, but I did hear two of our songs on the radio there, so our music is getting heard. I think for the most part the fans in Europe dug us.

**HP:** How do you enjoy touring as compared to recording?

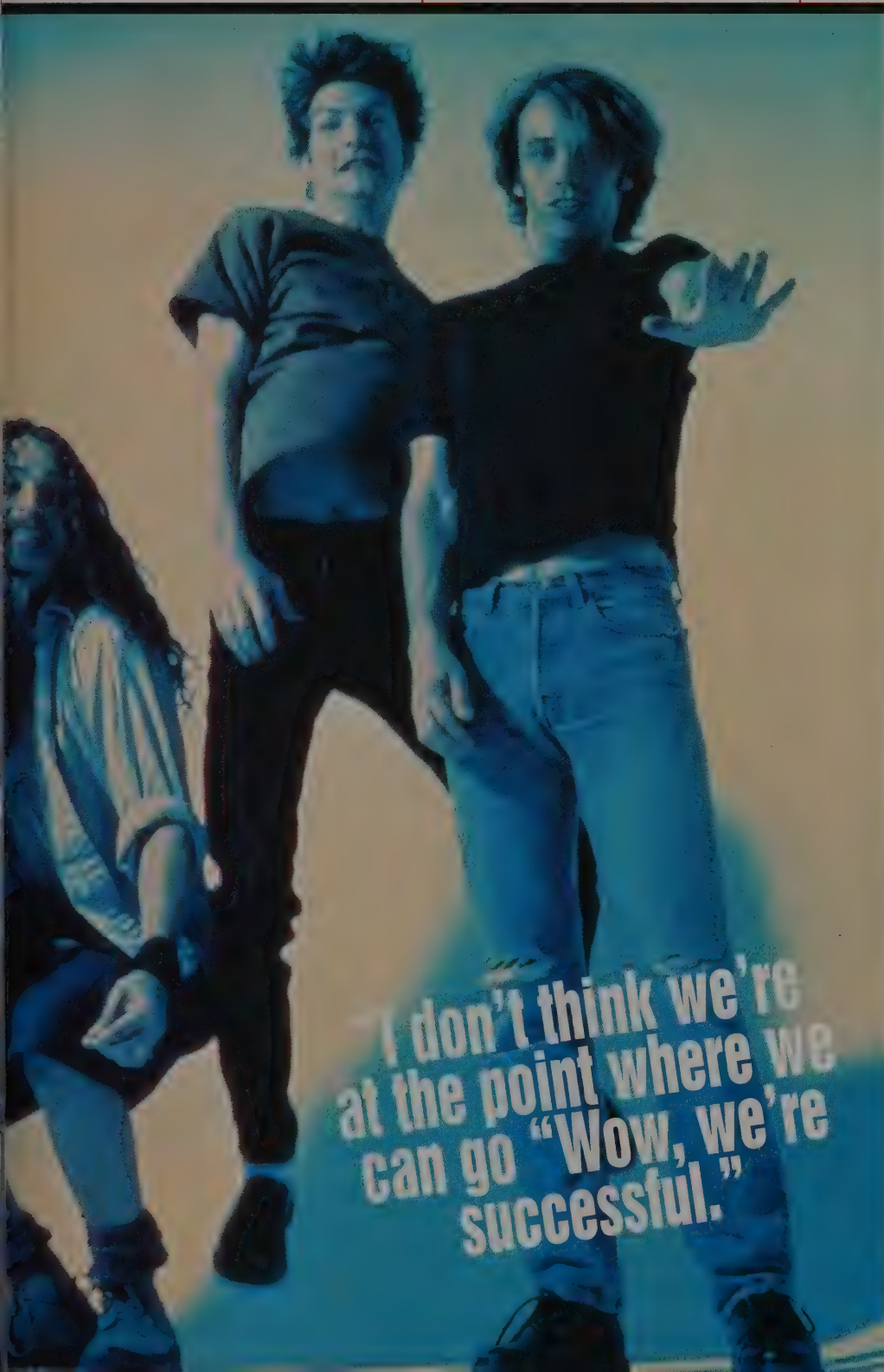
**MC:** They're completely different things. I love playing, and I love playing with this band, but that's really separate from the daily grind of touring because that can really wear people out. But at this point, we've learned how to live on the road. That way when we get on stage we're at our highest energy level. I think it's easier to keep your energy level up when you're touring the States because the lifestyle in hotels and on highways is easier.

**HP:** How proud are you of Soundgarden's accomplishments?

**MC:** I don't think we're at the point where we can go "Wow, we're successful." We still have a lot of ground to cover and we're kind of lucky we're not pinned in by a certain style of music. We can go a lot of different places with our music, and that keeps us really interested in what we're doing. But I can appreciate what we've accomplished because I've been growing right along with the band. I definitely want to keep getting better as a songwriter and as a drummer, which hopefully will allow this band to get better.

**HP:** What lies ahead for Soundgarden?

**MC:** We're thinking about the next record, which hopefully will be out by summer. We're starting work in January, and we really want to make it a good album.





# LYRICALLY SPEAKING

the story behind the song

BY RENEE DAIGLE

## ONE THING!

**Q**uestion: If you could have just "one thing," what would it be, and why? Well, when **Lyrical Speaking** was put to this challenge—we put on our thinking caps, and forged ahead on our quest for the best in songwriting!

As you know, we're in the word business, so our criteria for looking for the most prolific songwriter was tough, but we didn't give up, and however, singer/songwriter for the band, Finger Eleven, Scott Anderson definitely filled our "One Thing" request this month!

So, when **Lyrical Speaking** recently sat down with this energetic vocalist, we couldn't wait to talk with him about his band's self-titled album, **Finger Eleven**, the best songwriting advice he has ever gotten, and, of course, the story behind the captivating words to *One Thing*.

"When I first heard the music to *One Thing*, I reacted with Jay's acoustic line, we were both trying to get some ideas finished on tying up some loose ends together on the album—and then—this new idea came along, and, I listened to it," explains Scott.

"I instantly took a note pad and I wrote down this idea—I'm not sure exactly where it was coming from, but it stayed enacted. I really obsessed over the lyrics and I tried to flush out the idea, but whatever, I was writing about was just coming out slightly more directly. You know, I mean sometimes, you just have to sit there and commit to putting your pen on the paper and then something else does the work for you—because it surely didn't come close to work that day! The only thing, I wanted to do is become direct as I could. Not try to complicate things or make things kind of condensed or miss what I thought was a cool part of the song, which is very nice and simple, and it doesn't have to be completely some sort of complicated idea, and I don't think that it was the kind of song that it was. I finished, and I thought, 'okay, maybe that's the song. I'm going to go in and sing it, and see what Jay thinks' and we just left it. It was the song—it was so great!"

So, Scott, what is the story behind this captivating song? "I wanted to come really, really close to exactly what I was feeling on this particular day, and I was like that the simple fact was that my girl was away, and I was feeling melancholy. That was pretty much it!"

What's your secret on matching up your words with the bands' music? "You can't ignore either," discloses Scott. "I always make sure that the syllables sound cool. I think that the lyrics sound close to poetry. They have to sound really cool in my opinion. You can't compromise meaning and the sound of the words either its music! Some bands, I think it sounds like a cleverest verse, but it really sounds kind of too dense or it doesn't match up exactly! I try to approach it as trying to make it cool without too much compromise on either side!"

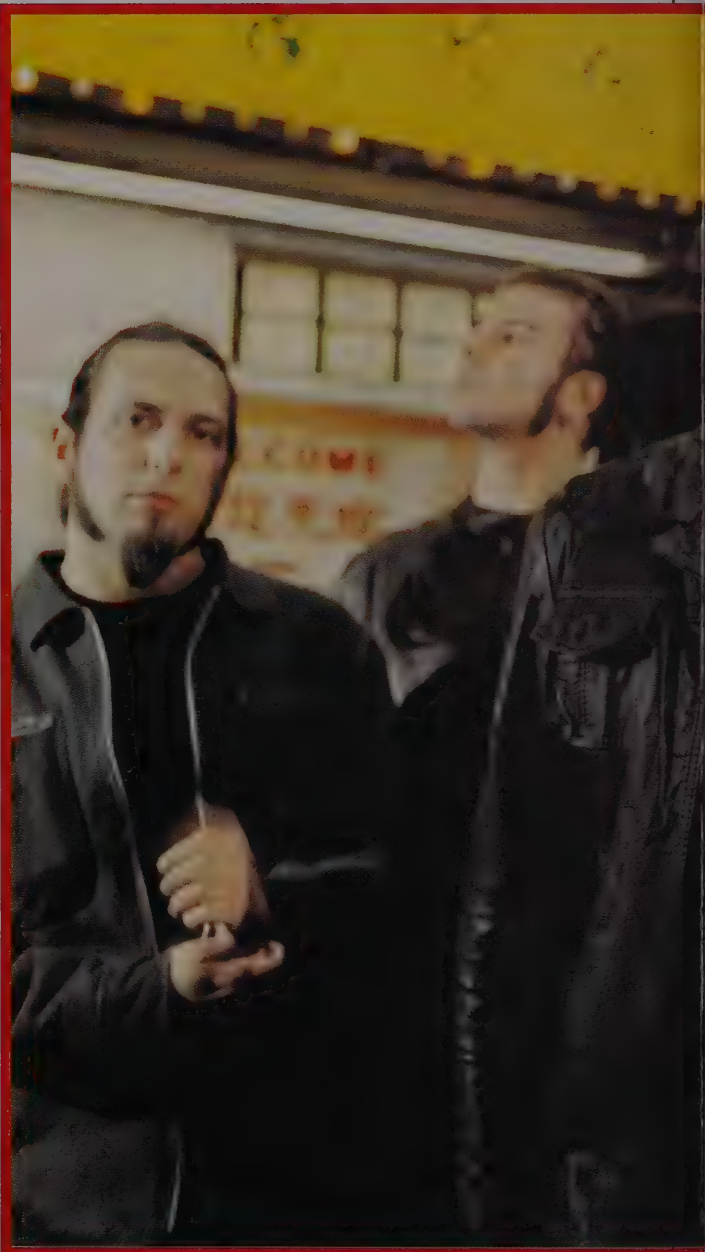
Do confess, what's the best songwriting advice you have ever gotten? Scott offers, "The best writing advice, I mean, I think it was from English class and write what you know, or, try not to get too far away from whatever is close to your heart at that moment."

Scott, who writes the lyrics for the band? "I write all the lyrics to the songs, but the guys sit around in a room and create the music. It never seems lonely; I like to

work at my own pace, because I never know if it's going to take a week or 20 minutes. You know, I don't want to be responsible for somebody else's boredom. I would rather sit at a computer and stare at a blank page for hours," reveals Scott.

"Actually, I do both (write in a notebook), but it's more fun writing on a computer. I think it's a little bit more faster for me, and you can see the arrangements a little clearer."

"In a notebook, I would run out of space a lot of times, and it's a hassle! If I have a notebook, I will have three pages to keep flipping back, and if you change one verse, you change a line out of a verse, I have to write it out all over again,



because you have to look at your structure. Also, here's why it's better (writing on a computer), you can loop your song idea over and over (in ProTools), and it's really, really easy just to click back."



Do you have a secret on listening for lyrics? "One of the coolest things you can do is to sing to an idea— just sing! And, if you just take risks by using syllables and sometimes you will get these amazing utterances, and your like, 'what the heck am I saying?' and you're like wow that's kind of neat when you get the shapes of the sounds that you can really build on. Basically, it's speaking in tongues. You sing, because you like to sing incidentally you have some subconscious stuff pouring out of you, if you commit to that goofy exercise."

He adds, "I have heard people do that a lot— it's just fun— especially if you don't

that's what you gravitate to whatever— dah, dah, dah... or... oh, oh, oh— at a certain point they evolve into something else. You know, you'll listen back to the tape and go, 'wow, that's pretty cool!' You can either steal from that even melodically. The way you said that non-sensical thing, and the tone is super sad, and you can feed off of that emotion, and write real lyrics. Yeah, that's my secret!"

On a special note from Scott: "I hope they dig the record, **Finger Eleven**. We truly do! I don't know, there have been a lot of fans that have been there for a long time— it's amazing not to be



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have lyrics, and have some melody idea at first, which always happen with me! You just want to sing, so you will have default sound that you will sing, because

forgotten, and we kind of owe them huge!"

For more information on **Finger Eleven**, please visit them on the web at [www.fingereleven.com](http://www.fingereleven.com).

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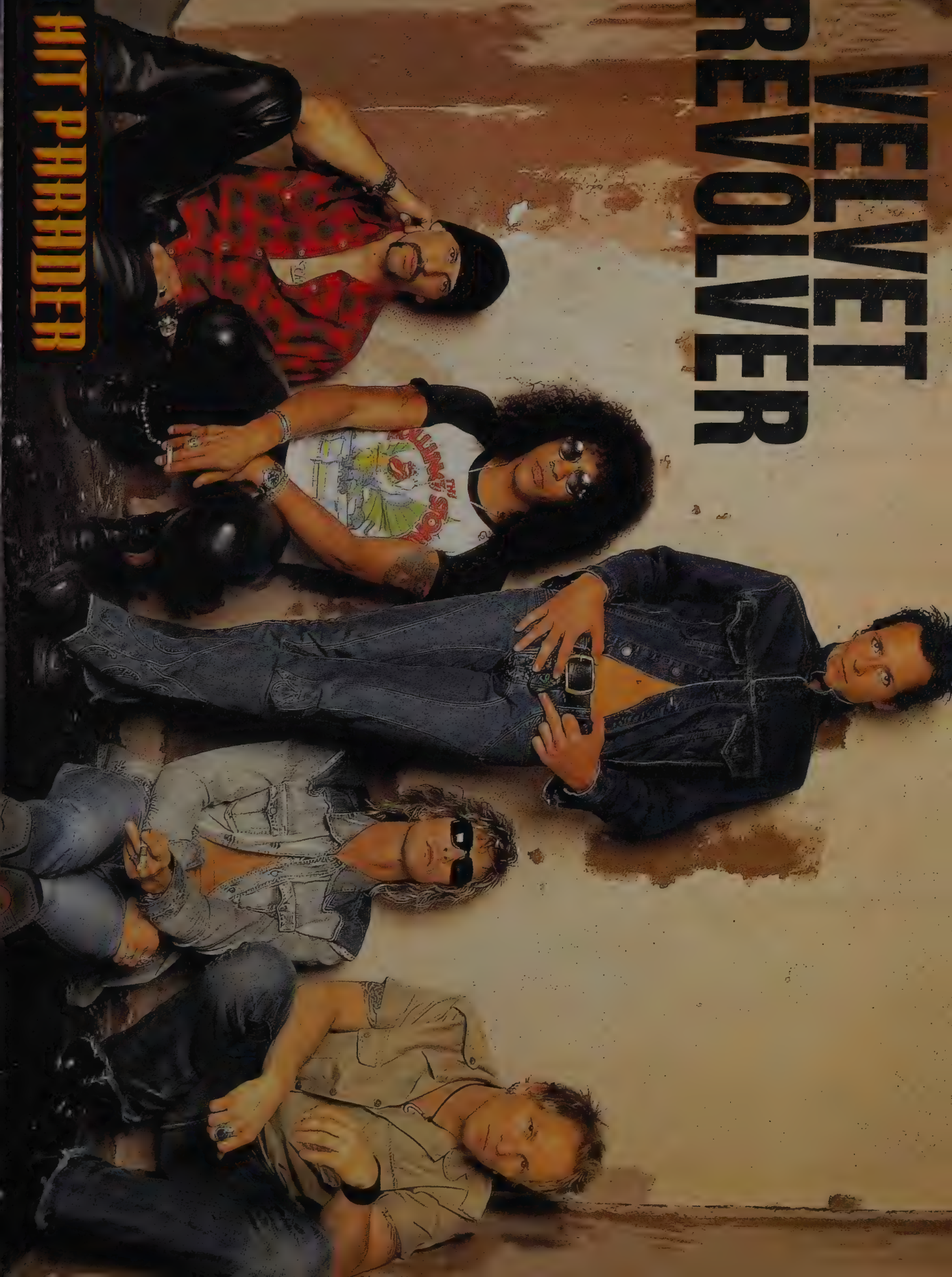


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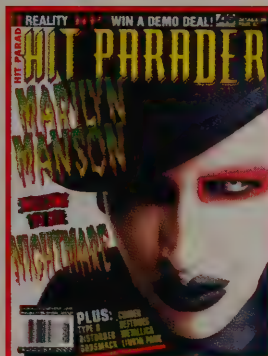
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# HIT OR MISS

REVIEWS OF THE NEWEST CDs



## KORN, *TAKE A LOOK IN THE MIRROR*

We began hearing about Korn's latest disc, *Take a Look in the Mirror*, as far back as last spring when this hallowed hard rock contingent first announced their plans to produce their own album for the first time. And while the disc's release actually wasn't to occur for another six months, this is clearly one album worth waiting for. Filled with the jagged, ragged riffs and impassioned lyrics that have long been this unit's calling card, *Mirror* manages to venture where few Korn albums have gone before, in the process revealing a more mature band that has finally begun to come to grips with the causes of life's problems... if not necessarily the solutions. **GRADE: B+**

## JET, *GET BORN*

If Jet gets any more industry hype, they're likely to be voted into the Rock & Roll Hall of Fame before

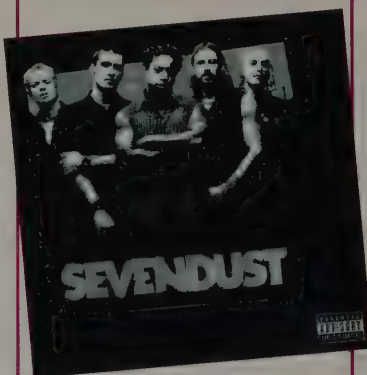


their debut disc, *Get Born*, even leaves the charts. Yeah, these Brit bashers have been the subject of some serious music biz focus over the last few months—most stemming from their “vintage” sound and serious Rock Star attitudes. But after carefully checking out this disc, you begin to understand that there's plenty of substance to back up all the hyperbole. These guys can write, they can play, and they can sing—a mighty rare combination in today's hard rock world. No, Jet doesn't do anything that most of us haven't heard before. But the undeniable fact of the matter is that we haven't heard it done like this for a long, long time. **GRADE: A-**

## LIMP BIZKIT, *RESULTS MAY VARY*

Fred Durst is one amazing dude. Just when you think the rock scene may be growing tired of Limp Bizkit's rap/metal sound or Durst's own headline-grabbing exploits, he simply reinvents himself. On *Results May Vary*, many of the qualities that first brought the Bizkit brigade to international acclaim in the late '90s are still very much in evidence. But mixed amid the heavy riffs, sprightly hip-hop segues and arena-rock choruses are

enough surprises to both confound and delight many of this band's long-standing followers. While the style of music they helped pioneer may now officially be yesterday's news, both Fred Durst and Limp Bizkit couldn't be any more acourant if they tried. **GRADE: B**



## SEVENDUST, *SEASONS*

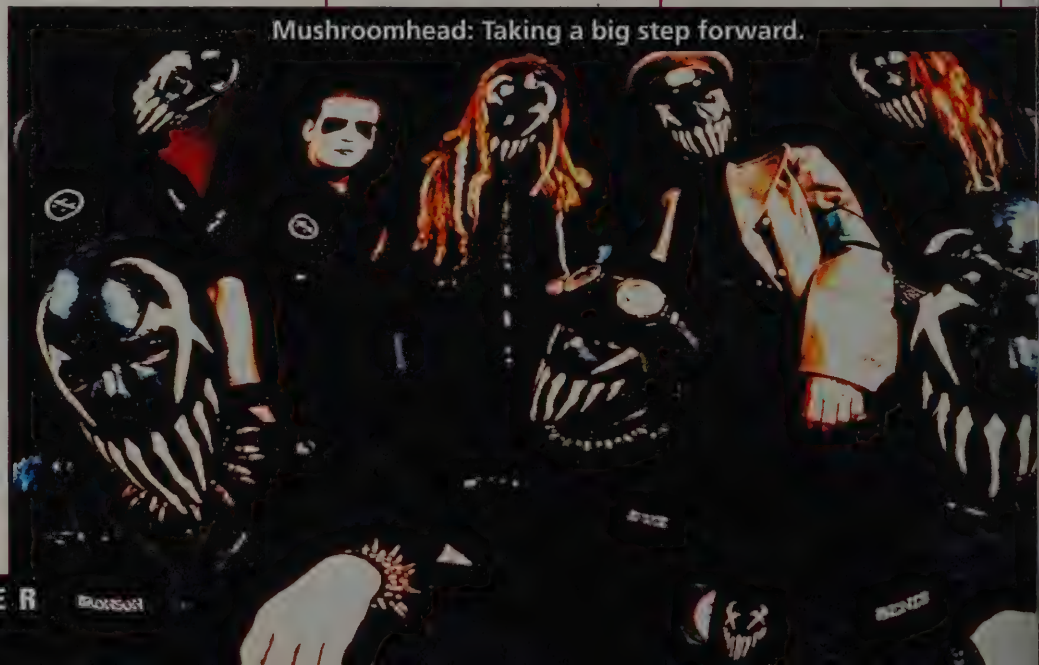
When fans of contemporary hard rock list their favorite bands, the name of Sevendust is often included—rarely at the top, mind you, but often in the Top 10. That's just the way it is for this Atlanta-based new metal quintet. As shown on their latest release, *Seasons*, this band's energy and drive as well as their flair for blending drama and melodicism into a compelling whole, has marked them as one of this era's most

note-worthy units. This time out, frontman Lajon Witherspoon seems quite content to sing rather than shout his lyrical forays, while the band's power-packed dual-guitar lineup issues salvo after salvo of six-string thunder. The Dust may no longer be the raging “beast” of yesteryear, but this “new” version is just fine with us. **GRADE: B+**

## MUSHROOMHEAD, *XIII*

On first blush we can almost hear a collective sigh emanating from those reading these hallowed pages. “Oh great... just what we need *another* face-painted shock rock band.” Well, if truth be known, Mushroomhead are more than just the latest chapter in this fast-aging metal craze—they're both one of the style's innovators and one its premier practitioners. As they prove throughout their second major label disc, *XIII*, these Cleveland-based rockers have a sense of visual and aural style all their own. While comparisons to the likes of Slipknot, Motograter and the like are inevitable, don't let any superficial similarities stand in the way of acknowledging Mushroomhead's unique metallic individuality. **GRADE: B**

Mushroomhead: Taking a big step forward.





# HIT OR MISS



## LINKIN PARK, LIVE IN TEXAS

The concept of the "live" album has certainly changed in recent years. Once the ultimate means for a hard-working band to buy a precious few extra months between studio sojourns, in recent times the live disc has become an outlet through which an ambitious unit can promote a wide variety of their musical endeavors. Take, for example, Linkin Park's exciting new package, **Live In Texas**, which features both a live album, and a live DVD. This two-in-one presentation provides avid LP fans the opportunity to both hear re-worked versions of this band's best-known hits—mostly from their recent disc, *Meteora*—through their home stereo systems, or witness the band's best stage moves through the elaborate 20-camera "shoot" the LP pack utilized to capture every aspect of their in-concert performance. While some may question the need for a band with only two studio discs to release a live collection at this point in their career, there's no arguing with the care and craftsmanship that has gone into this two-fer presentation. Best yet, you can pick up this dual package for about the same price as a traditional CD.

GRADE: A-

## DAMAGEPLAN, NEW FOUND POWER

For those of you who still yearn for the halcyon days of Pantera, here's a disc sure to cure your Texas Tornado blues. Featuring long-time Pantera stalwarts Dimebag Darrell and Vinnie Paul (on guitar and drums, respectively), along with bassist Bob Zilla and

vocalist Patrick Lachman (best known for being a guitarist in Rob Halford's most recent solo band), Damageplan follow a hard rockin' path that should be quite comfortable to any of you who still long for a vulgar display of power. Indeed, throughout **New Found Power**, this unit seems content to mine the same rich vein of "classic" metal sounds that helped shoot Pantera to the top over and over again.

Sure, this guitar-driven stuff may sound a bit dated to those weaned on 21st Century metal standards, but to those who understand true metal ideals, this is a disc not to be missed.

GRADE: B+

## GODSMACK, THE OTHER SIDE

Much like Linkin Park (see review, above), Boston-based hard rockers, Godsmack, have found a highly inventive and equally entertaining manner through which to recycle many of their best known and best loved tunes. By stripping away the high-volume, arena-rock approach this band has so effectively utilized on each of their three best-selling albums, what's left is basic stuff—vocalist Sully Erna singing acoustic versions of songs such as *Awake* and *Spiral*. While much of Godsmack's appeal comes from the snarling ferocity of their approach, there's no denying

the inherent beauty and occasional majesty of the songs presented in this "unplugged" collection. Yes, this may be strictly for Smack die-hards, but we wouldn't be too surprised of some of this stuff didn't open the ears of a listenership that had previously turned their back on Godsmack's musical bombast.

GRADE: B

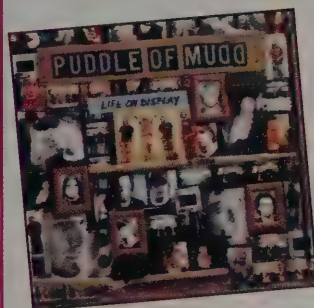
## SILVERTIDE SHOW & TELL

Silvertide have been opening eyes and ears along the rock and roll trail for the better part of the last two years. The subject of a good old-fashioned bidding war between major labels, this Philadelphia-based retro-rock contingent has continually drawn comparisons to a young Aerosmith due to their double-guitar attack and blues-tinged sound. With the release of their debut full-length disc, **Show & Tell**, the entire rock world finally gets a chance to sample the musical goodies that this quintet bring forth. In light of the inroads such other "vintage" bands as Jet and the Darkness have recently made, it seems that the time is right for a home-grown unit like Silvertide to make their move. With this disc, they may just find themselves as major stars before 2004 draws to a close.

GRADE: B

## PUDDLE OF MUDD, LIFE ON DISPLAY

Sometimes in the wild and wacky world of big-time rock and roll it seems as if talent and determination are looked down upon as "reactionary" concepts.



After all it's so much easier to just bemoan your fate and stare at your shoes than actually pour your heart and soul into the creation of great music. But leave it to Puddle of Mudd to prove that great songwriting and inspired playing can form a lethal and highly successful combo even in these hyper-critical, super-jaded times. There's no question that main Mudd man, Wes Scantlin, now ranks among the best writers on the contemporary music scene. And when you combine that talent with his unmatched stage bravado and blond good looks, you have the apparent makings of a true-blue, modern-day rock and roll superstar.

GRADE: B+

## Godsmack: A change of pace.





# indie reviews

the latest in new independant hard rock

rating system: \*\*\*\*\*awesome \*\*\*\*\*slamin' \*\*\*smokin' \*\*lame \*trash

## VICTORY, *INSTINCT*

(SPV/Steamhammer Records)

Victory have now been kicking around the European heavy metal scene in various guises and disguises for nearly 20 years. During that time they've created quite a legacy for themselves by churning out a series of discs, all based-upon their formulaic brand of hard-hitting and highly memorable guitar-based rock. The band's latest release, *Instinct*, does little to detract from this band's noble legacy. With American vocalist Charlie Huhn (of Ted Nugent renown) leading the way, the Victory boys seem quite content to stay within their well-defined musical niche, churning out a series of '80s-styled hard rockers that bristle with both power and style.

RATING: \*\*\*\*\*

## DIMMU Borgir, *DEATH CULT ARMAGEDDON*

(Nuclear Blast, 2323 W. El Segundo, Hawthorne, CA, 90250; phone: 323-418-0118)

There are those within the metal community who insist that Dimmu Borgir are on the verge of becoming one of the biggest bands on Earth. Of course, the assumption is that the music world will eventually open their rap-infiltrated, pop-generated brains to the brand of melodic Black Metal that this Scandinavian sextet bring forth. That's gonna be a touchy issue judging by the contents of the band's latest offering, *Death Cult Armageddon*. No question, this is Euro Metal at its finest—rough, rugged and at times glaringly brilliant. But at the same time, the very nature of Dimmu Borgir's approach inherently limits their commercial



appeal on this side of the Atlantic. Next Big Thing? Probably not. Great metal band? You bet!

RATING: \*\*\*\*\*

## DISFEAR, *MISANTHROPIC GENERATION*

(Relapse Records, PO Box 2060, Upper Darby, PA 19082; phone: 610-734-1000)

Angry, anarchistic and anti-social are all fitting (and highly alliterative) ways to describe the music brought forth by Disfear on their latest release, *Misanthropic Generation*. Here, these Scandinavian hardcore practitioners issue salvo after salvo of wall-shaking fury, which surround the throat-tearing vocals of former At the Gates frontman, Tomas Lindberg with a pulsating tsunami of overwhelming sound. Certainly we've all heard much of this before, but when a band presents their sonic riffage with as much power and conviction as Disfear, it's almost impossible not to at least tip your hard rock cap in their direction.

RATING: \*\*\*

## RAGE, *SOUNDCHASER*

(SPV Records, phone: 610-323-0300)

Rage have spent two full decades kicking around the metal scene, in the process honing their powerful "classic metal" sound to near-perfection. On their new release, *Soundchaser*, the band chooses to delve into the complex world of the "concept" album, where sci-fi concepts blend with the band's own history to create a nearly impenetrable tale of intrigue. But while their disc's story-line may be a tad hard to follow, the music presented by Rage is quite the opposite. Indeed, throughout this collection the band delivers their sounds with a polish and style rarely heard in these slash-and-burn times.

RATING: \*\*\*\*\*





## BRITNY FOX, SPRINGHEAD MOTORSHARK

(Spitfire Records, phone: 610-323-0300)

Long before there was Britney Spears, there was Britny Fox. Indeed, for those of you old enough to remember, back in the '80s, at the tail-end of the infamous Hair Metal revolution, this hard rocking unit enjoyed a string of hits, including *Long Way to Love* and *Girlschool*. Well, 15 years after they first tasted rock and roll fame, these long-haired bad boys are back with **Springhead Motorshark**, and while we doubt this disc will help spark of hair metal resurgence, this stuff sounds pretty good to us. Yeah, maybe it doesn't bleed the emotional angst of Staind or Disturbed, or rock with the rap/metal ideals of P.O.D. or Limp Bizkit, but we've got to admit that it's kind'a nice to hear an actual guitar solo for a change.

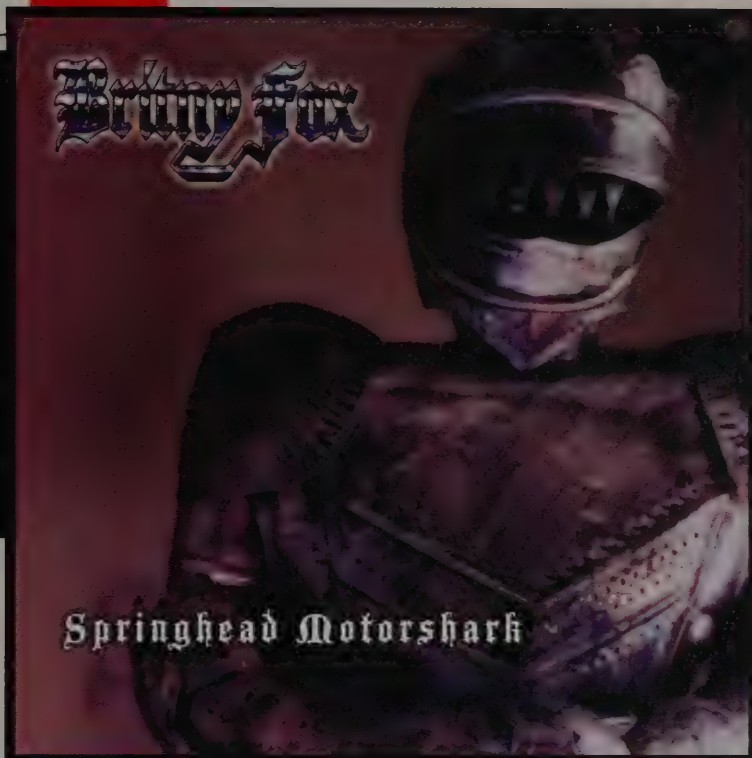
RATING: \*\*\*

## MNEMIC, MECHANICAL SPIN PHENOMENA

(Nuclear Blast, 2323 W. El Segundo, Hawthorne, CA, 90250; phone: 323-418-0118)

When ever a band refers to themselves as "modern metal" a silent alarm should go off in your head. What the heck is modern metal? According to the Danish band Mnemic, it's a lethal combination of New Metal ideals, thrash metal principles and progressive metal attitudes. Unfortunately, as shown throughout **Mechanical Spin Phenomena**, too often these radically clashing philosophies lead this unit to the brink of musical chaos. This is tough to listen to, and even tougher to understand. But if you're into pure metallic power, then you might want to give Mnemic (which, by the way, is the Latin word for "memory") a shot.

RATING: \*\*



## SICK OF IT ALL, LIFE ON THE ROPES

(Fat Wreck Chords, phone: 415-284-1790)

Sick of It All and hardcore go together like fist and face. For nearly 20 years, these hard rocking pioneers have traversed the hardcore path of maximum resistance, sticking to their musical principles while they've watched less talented, less determined and certainly less influential bands come... and go. Through it all, the Sick boys have maintained both their purpose and their focus, a fact proven throughout their latest heavy-handed salvo, **Life on the Ropes**. While that title may be an apt description of what it's like to be part of this power-packed quartet, the fact of the matter is that these guys seem to still be having the time of their lives.

RATING: \*\*\*

## TRIUMPH, LIVE AT THE US FESTIVAL

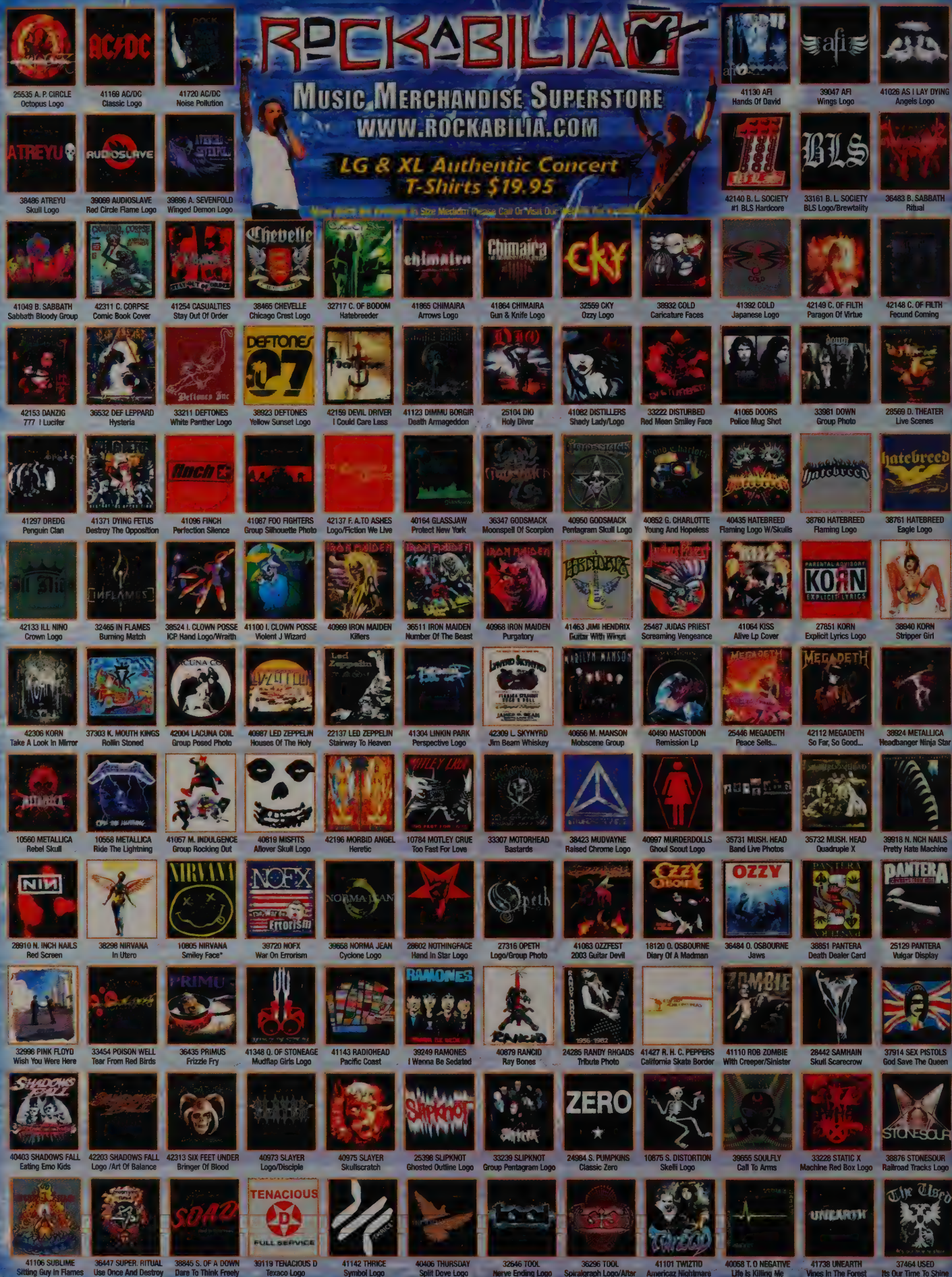
(Spitfire Records, phone: 610-323-0300)

Even before Britny Fox (see above) was a blip on the hard rock radar screen, the Canadian power trio Triumph was making a name for themselves as the band that never opened for anybody. While, in all honesty, this unit has left little behind them in terms of lasting musical impact, that hasn't stopped the release of Triumph's **Live at the US Festival**. This is the band's document of the 1983 event where the likes of Van Halen, Motley Crue, Ozzy, Judas Priest, the Scorpions and Quiet Riot helped put heavy metal on the map in front of a throng of 500,000 folks. Sure, Triumph didn't steal the show that day, but they may have been one of the few bands present that managed to deliver their set without major mishap. This one is strictly for the curious... but guaranteed to entertain anyone who remembers all the way back to 1983.

RATING: \*\*\*







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- 42085 KORN Logo With Large Tribal Design  
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Item # Item Description Size Qty Item Cost

Item #	Item Description	Size	Qty	Item Cost

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\$30 - \$39.99	\$7	\$130 - \$149.99	\$12
\$40 - \$49.99	\$8	\$150 - \$179.99	\$13
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# TOYS

## IN THE

# ATTIC

## THE COOLEST GAMES & GEAR

BY RENEE DAIGLE

### STREET SKILLS

This month, the editors at *Hit Parader* thought it would be a nice change of pace to bring more excitement to this section by taking the action to the street—*NFL Street*—that is!

If you're like us, a connoisseur of good gaming, then this video game is a must have for your ever-growing collection!

*NFL Street* by **Electronic Arts Sports** blends fast-paced arcade action with street culture to create a unique new gameplay experience where NFL stars become larger-than-life personalities. Players battle to earn the enhanced gear and attributes necessary to dominate the urban environments.

This game features 7-on-7 gameplay, where players high step, pitch, and crush their way down the field. Choose from more than 300 of the NFL's biggest stars from all 32 teams including legends like Barry Sanders and Lawrence Taylor.

#### Key features:

**Gameplay:** Other than the 7-

92 HIT PAR

PHOTO COURTESY OF EA SPORTS

on-7 arcade gameplay, players are also challenged to show their skills on both sides of the ball with the same players. Big jumps and tackles, pitches, and a wealth of stylin' moves are available! What's great is that there are no penalties, so everything is fair game! *NFL Street* has a trick system, so it's about style over strategy!

**EA Sports Big Trick System:** As in the pro's, great plays earn Style points, which will eventually reward gamers with a Gamebreaker. If you don't know what a Gamebreaker is—it will put the player into "the zone" where they can plow through the opposing team or knock the ball loose on defense.

#### Game Play Modes:

##### Quick Game:

Jump into the action, picking from 32 NFL teams and eight environments.

##### Original Interactive Environments:

Eight unique fields will affect your strategy. Varying field dimensions and surfaces (including sand and mud) force players to adapt their rosters. The gamer also can choose to play on the beach, or in a park, or take their game to a corner lot—and, that's just for starters!

**Multiplayer Competition:** A special component on *NFL Street* that gives the gamer the option to go head-to-head action with up to four of your friends!

#### The soundtrack:

The in-game soundtrack features an all-original score from the X-ecutioners as well as licensed tracks from other Sony Music artists including Korn featuring Nas, Baby D featuring Bonecrusher and Dru, Bravehearts featuring Nas and Lil' Jon, DJ Kay slay presents Three 6 Mafia featuring Lil' Wyte and Frayser Boy, Fuel, Graff, Jakk Frost, Lil' Flip, Lostprophets, Wyld Bunch, and X-ecutioners featuring Good Charlotte.

For more information on *NFL Street* by **EA Sports**, please visit them on the web at [www.ea.com](http://www.ea.com).

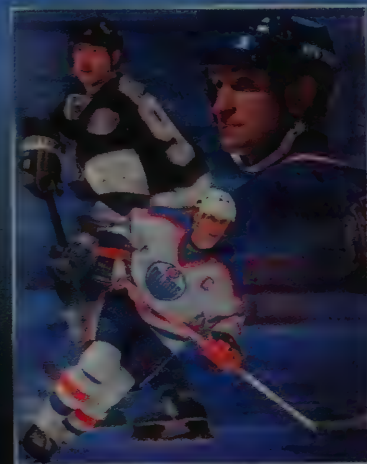
### EVERYTHING GRETZKY

Whether you're a collector of CDs, DVDs, or you're just a hockey aficionado, Wayne Gretzky has redefined today's pop culture with his hockey skills!

With this in mind, **Warner Home Video** and **NHL Productions** have immortalized "The Great One" with a DVD respectively called *Ultimate Gretzky*.

This two-disc set takes you on an adventurous skate through the greatest moments in Gretzky's phenome-

## ULTIMATE GRETZKY



nal career. It's a glorious journey from his early days in minor hockey to his Stanley Cup Championship years with the Edmonton Oilers. From his days in the limelight in Los Angeles right up to leading Canada to their historic win at the 2002 Olympic Games, it's an unforgettable look

at the man who is the game's most admired ambassador.

#### Disc One: The Great One's Greatest Moments.

Action footage of Wayne's career defining moments from Pee Wee to Stanley Cups to the Hall of Fame Induction and the 2002 Olympics.

**Disc Two: The Man Behind the Myth.** Over 75 minutes of never-before-seen footage, plus: career bloopers, the Edmonton Oilers Honor Wayne, Gretzky's career stats, and much, much more!

For more information on the *Ultimate Gretzky*, please click to [www.waynegretzky.com](http://www.waynegretzky.com).

### LUCKY 7

As the **NHL Hockey Series** number 7 by master toymaker, **Todd McFarlane** hits toy store shelves, the editors couldn't believe their eyes—for we believe this is the best hockey series to date!

With such future Hall of Famers' as Colorado Avalanche's center #21, Peter Forsberg; Detroit Red Wing's defenseman #24, Chris Chelios; and St. Louis Blues' defenseman #2, Al Macinnis #2; we can say no hockey collector will not be disappointed for this collection is priceless!

**McFarlane's Sports Picks NHL 7** also features several resculpted fan favorite players, including: Detroit Red Wing's goalie #39, Dominik Hasek; Vancouver Canucks' right winger #44, Todd

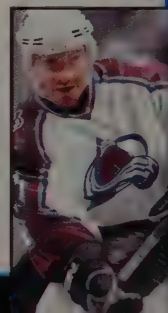
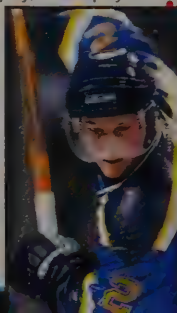


PHOTO COURTESY OF WARNER HOME VIDEO

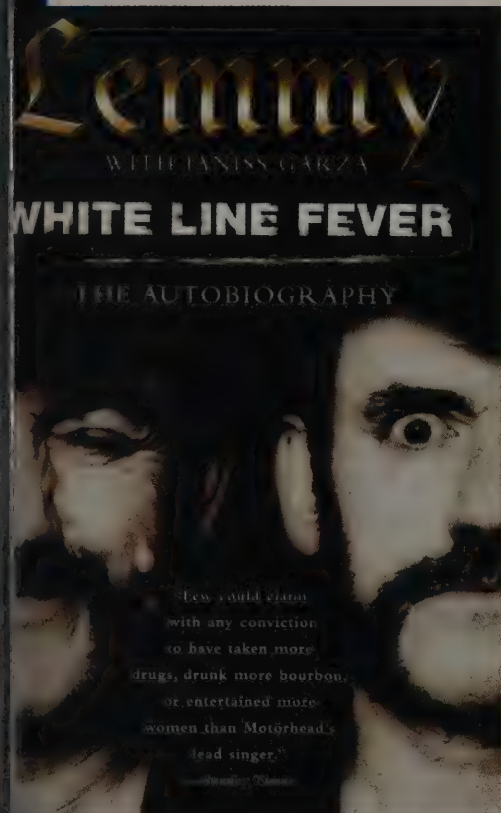
PHOTO COURTESY OF MCFARLANE TOYS



Bertuzzi; Toronto Maple Leafs' right winger #11, Owen Nolan; Colorado Avalanches' right winger #23, Milan Hejduk; and the Anaheim Mighty Ducks' goalie #35, Jean-Sebastien Giguere.

Plus: Game specific poses, official team uniforms, all equipment and bases come standard.

For more information on **McFarlane's Sports Picks NHL 7**, please visit them on the web at [www.McFarlane.com](http://www.McFarlane.com).



## WHITE LINE FEVER

The 320-page paperback book: **White Line Fever—The Autobiography of Lemmy Kilmister with Janiss Garza** (from **Kensington Publishing**) is a must read for any person who truly bleeds the essence of heavy metal!

Lemmy is one of music's most notorious front-man who leads the reader into his voyeuristic odyssey of sex, drugs, and rock 'n roll.

With such songs as *Ace of Spades*, *Bomber*, and *Overkill*, his tunes reinvented a whole new form of music—speed metal!

In **White Line Fever**, Lemmy recounts his incredible 27-year history with Motorhead and his rise to fame in the heavy metal circuit!



# SWORD OF MANA

**Sword of Mana** by Nintendo for **Game Boy Advance** is truly a unique experience! Whether you're playing this sequel for the first time, or a return gamer, **Sword of Mana** is definitely worth the playing time!

As gaming legend has it, long ago, in a time of darkness, a mighty empire tapped its energy to dominate the world. In an effort to stop the use of such power for evil purposes, a woman from the Mana tribe transformed herself into the Mana Tree, locking the power away from anyone who would try to abuse it.

The hero, the young leader of the Duchy of Grantz, has been raised and trained as a gladiator in the slave pits of Grants. The heroine in this story is a young woman from the Mana tribe who possesses deep

ties to the goddess Mana.

As the Shadow Knight is persecuting the Mana tribe, the heroine embarks on a journey to protect it!

**Sword of Mana**, from the makers of **Final Fantasy Tactics Advance**, allows the gamer to swap magic and weapons quickly to find the best way to fight your enemies or fight as a team with the link mode for two-player cooperative game play.

So, why not experience the saga of these two heroes as their stories weave together as they join forces to protect the Mana Tree from the powers of darkness?

This game is worth a look, so you too, may experience the gaming legend first hand!

For more information on the **Sword of Mana**, please visit them on the web at [www.nintendo.com](http://www.nintendo.com)

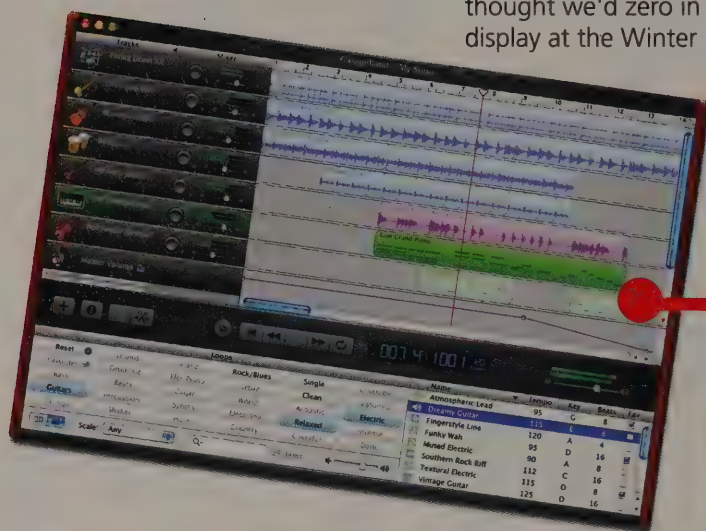


# THE NAMM SHOW

## 2004 REPORT

the NAMM show '04

**R**ecently Hit Parader attended the Winter NAMM Show in Anaheim. NAMM is the annual event where some of the biggest stars in the rock world hang out with the industry's top instrument manufacturers in order to help endorse and promote the latest and greatest in rock and roll equipment. This time around, instead of focusing on the stars themselves—who, after all you can see on every other page of this fine publication—we thought we'd zero in on the year's most exciting new equipment. It was all on display at the Winter NAMM Show 2004.



Apple Computer introduces GarageBand, a revolutionary new software that turns your computer into a recording studio.

Audio-Technica unveils the Artist Elite 3000 wireless microphone systems with new frequencies.



Ibanez presents the tough-looking Weeping Demon wah pedal.



DiMarzio showcases the new Tone Zone P90 pickup.





Pearl shows the new Export series featuring four new Italian finishes (pictured in Strata Black).



Yamaha goes after the high end acoustic guitar market with the new Lotus series.



Zildjian responds to consumer demand with 15" HiHats and 20" Rides.



Pro-Mark introduces the X-Grip mount which allows the popular X-Pad to be mounted to a cymbal stand.





# INSTRUMENTALLY SPEAKING A GUIDE TO THE LATEST GEAR

WRITTEN BY MICHAEL SHORE, COMPILED BY ILKO NECHEV

## Peavey



**P**eavey's unusually high ratio of quality to price (okay, in one word that means "value") has gotten its guitars, basses, amps and drum sets featured frequently in this spot — and they've done it again, so here they are again, with three new amps and an extension cabinet added



to their popular Triple XXX line...which are as hot as their name implies.

The all-tube, high-gain Triple XXX combo amps have thick Crunch, laser-lead Ultra, and sparkling Clean tones under their sexy, strikingly stylish silver-and-black exteriors. There's also active EQ on the Crunch and Ultra channels, and each model has some silver under the hood in the form of chrome-plated 12-inch Triple XXX 30 speakers and an all-tube power amp, for genuine "push back" tube feel. Of course, that all-tube sound is sexy all by itself: there's nothing quite like the warmth and musicality of tubes, not just for clean tones but especially the way they distort when overdriven. Proving how seriously Peavey takes tube sound, and adding to their sonic versatility, the Triple XXX amps can operate with either 6L6GC or EL34 power-amp tubes. Another unique custom-control feature on all the new Triple XXX amps is Peavey's three-setting damping switch, which alters speaker resonance for "tight," "medium" or "loose" tones — an ingenious variation on "modeling" technology which lets you go from precisely controlled sounds to huge, full sounds.

Topping the new Triple XXX combo amp is the model 112, with 60 watts and one 12-inch speaker. It has its own independent three-band EQ for "bottom," "body" and "edge" (bass, mid and treble to you) on both Crunch and Ultra channels, plus bass, mid and treble on the Clean channel; Crunch and Ultra channels each have their own gain and volume controls, while Clean has an independent volume control; there are also two separate Accutronics spring reverb controls. All this in a roadworthy package listing for \$1,199.99.

The Triple XXX 40 EFX, as its name implies, has 40 watts of power, and one 12-inch speaker — plus 9 programmable effects, programmable volume boost, bottom, body and edge EQ on Ultra channel, and bass, mid and treble EQ on the Rhythm/Crunch channel, each with independent gain and volume, plus two separate reverbs, listing for \$1,049.99. The Triple XXX 40 is virtually the same, minus the programmable effects and volume (instead it has a more traditional footswitchable volume boost), for \$899.99.



Rounding out the line is the Triple XXX 212 speaker, with two of those chrome-plated 12-inch speakers, for \$549.99.

Like we said at the top — Peavey's done it again! For more info on the Triple XXX amps and the rest of Peavey's wide range of instruments and professional sound equipment, visit [www.peavey.com](http://www.peavey.com).





## D'Addario .....

D'Addario, one of the world's most renowned names in guitar strings among other things, has introduced several new lines of electric and acoustic strings aimed at specific needs. All have the outer wrap wire coated with an exclusive, ultra-fine "EXP" coating before being wound onto the core, to protect the strings from sounding dead and snapping early due to premature corrosion. The EXL1245 set (\$8.99) is billed as "heavy strings for heavy music" - for those who like a heavier gauge set but with an unwound G string (no catty remarks, guys!), also ideal for players who tune down to D and want to keep normal, comfortable playing tension; gauges run .012 to .054. The EXL158 set (\$13.99) is for now-fashionable baritone guitars: at gauges .013 to .062, they're light enough to be as comfy and playable as traditional guitar strings but heavy enough to do the job, and they can be used on a normal-scale guitar tuned down to B or C; there's also a medium-gauge baritone set, the XL157, at gauges .014 to .068. The EXP23 set (\$27.99) is for baritone acoustic guitars, with gauges .016 to .070. The EJ37 set is for 12-strings (\$21.99) with gauges .012 to .054, designed for improved low-end response and dynamics and featuring an unusual, .022 wound A string instead of a plain octave A string, for a more powerful, defined tone. And finally the EXL150H (\$6.00) and EJ38H (\$8.99) are for electric and acoustic players who like their guitars strung high. For more info on these and D'Addario's many, many other strings for fretted and bowed instruments, visit [www.daddariostrings.com](http://www.daddariostrings.com).

AKG's new Acoustics K301 Xtra headphones are semi-open, large-diaphragm models with audiophile-grade sound enhanced by AKG's patented VariMotion XXL transducer, which extends bass while keeping mids transparent and highs well-defined. Frequency response is 18 Hz-29kHz, sensitivity is 102 dB and output impedance is 55 ohms. Their serious sound is suitable for either professional in-studio use or at home; with their self-adjusting leather headband taking the weight of the phone off your ears, plus steel-frame construction, they're as comfy yet durable as those who know the AKG name have come to expect. Suggested retail \$130. For more info visit [www.akgusa.com](http://www.akgusa.com), or write AKG Acoustics U.S., 914 Airpark Center Drive, Nashville, TN 37217.



.012-  
.054



## ..... DigiTech

DigiTech's new Vx400 Modeling Vocal Processor allows unprecedented, seamless transitions between live performance and recording applications, with all the effects, modeling and on-board "character" sounds you'd expect, plus a USB computer audio interface to stream 24-bit audio, and direct speaker-compensated outputs to go direct into the PA - all in a rugged metal housing that'll stand up to years of use on the road. List price \$299.95. For more info on the Vx400 Modeling Vocal Processor, and DigiTech's many other processing and effects units, visit [www.digitech.com](http://www.digitech.com).

## Yamaha .....

Yamaha's 01X mLAN Digital Mixing Studio is a single, self-contained unit with everything you need to turn audio/MIDI hardware and software into a complete computer music studio. The 01X can function as the true centerpiece of such a system, with a 28-channel digital mixer, intuitive user interface with transport controls, 8 knobs and motorized faders, DAW remote control with motorized faders, 24-bit/96kHz multi-channel mLAN I/O, powerful DSP processing, low-latency Mac and Windows drivers, and a comprehensive software support package. For more info visit [www.yamaha.com](http://www.yamaha.com)





# INSTRUMENTALLY SPEAKING

## DRUM

# BEAT

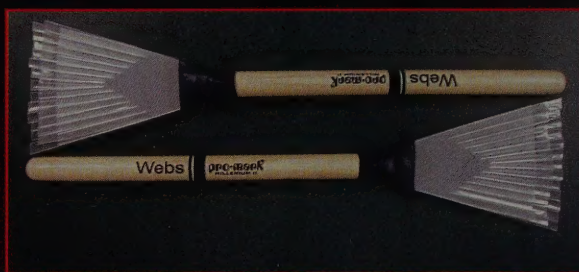
### Tama

Tama, who make some of the world's best drums, now makes one of the world's coolest drum finishes: Nightfall Fade, available on its superb Starclassic Performer kits. Tama bills it as "a unique yin and yang take" on its popular fade finishes, which are analogous to classic "burst" guitar finishes, where bright primary colors fade through a bright golden glow to black at the instrument's edges. But that description doesn't come close to telling you how cool these drums look—unfortunately, neither does a mere still photo. As Tama goes on to put it, Nightfall Fade "combines the coolness of basic black with a white finish's ability to change color with stage lights." Think about that for a second, and we're sure you'll take your earliest opportunity to visit your nearest Tama dealer and see 'em for yourself. Or, you could take a peek at [www.tama.com](http://www.tama.com).



### Vic Firth

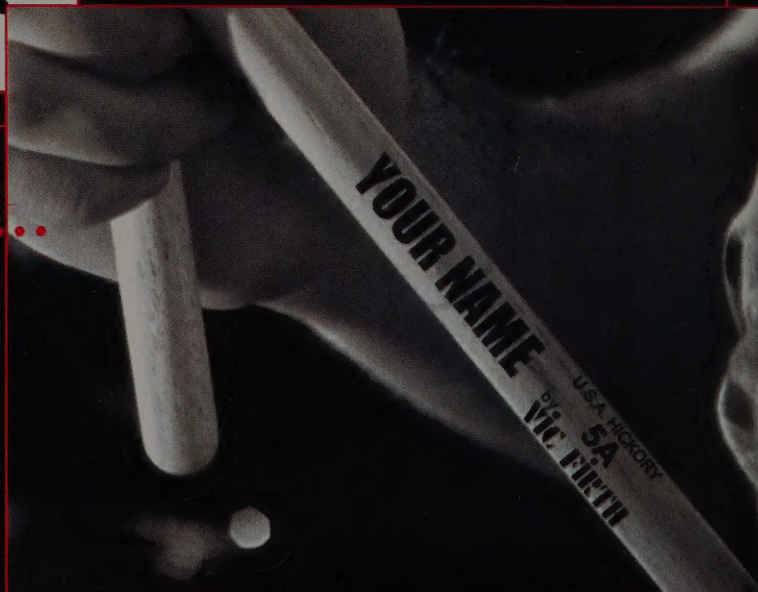
And speaking as we just were of Vic Firth, another giant in the drumstick world: Firth sticks are used and endorsed by such first-rank rock drummers as Carmine Appice and Mike Bordin (Ozzy, formerly Faith No More), who in many cases have their own signature Vic Firth models. But now YOU can have your own signature Firth stick with its Players Label line - 9 new models, all made of first-quality hickory wood, all made to Firth's usual high standards and all pitch-paired and weight-matched. You can get your name printed on the sticks in one of three fonts; minimum order is 12 pairs. To learn more contact your local Vic Firth dealer or visit [www.vicfirth.com](http://www.vicfirth.com).



### Pro-Mark

Now as for what you use to PLAY such cool-looking drums...

Pro-Mark, the world's largest manufacturer dedicated exclusively to the design and production of drumsticks, mallets and other percussion accessories, has news for drummers who play ballads or any sort of quiet passages. Pro-Mark was first to begin exploring the quieter drum-playing territory between sticks and brushes with its HotRods — specially bundled wood dowels that in effect put mini-sticks into a brush-like arrangement to bring brush sound as close as possible to stick volume. Vic Firth's "Blades," recently covered in this space, further diversified this intriguing area, and now Pro-Mark has continued the exploration with its new "Webs": flexible-plastic brush material in hickory-wood handles for a unique sound that's somewhere between HotRods and Pro-Mark's more traditional Nylo-Brushes. Suggested retail \$29.99 per pair. Pro-Mark also makes wire brushes, and has diversified the Rods line with Cool Rods, Thunder Rods and Lightning Rods. For more info on these and Pro-Mark's many, many other products, visit [www.promarkdrumsticks.com](http://www.promarkdrumsticks.com) or write Pro-Mark Corp., 11550 Old Main Street Loop Road, Houston, TX 77025.





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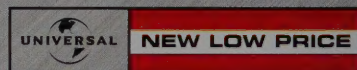
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